

August 28, 1996
REVISED 3rd Draft

Polish December 8th

The Little Vampire

Screenplay

by

Karey Kirkpatrick and Larry Wilson

Based on THE LITTLE VAMPIRE books
by Angela Sommer Bodenburg

FADE IN:

A BRIGHT COMET slowly streaks across the stormy NIGHT SKY, heading towards a brilliant FULL MOON. We TILT DOWN to:

EXT. 17TH CENTURY CEMETERY/CLIFF SIDE - NIGHT

A group of CLOAKED VAMPIRES, children and adults, have gathered in a mystic circle near the cliff side. The eldest member, FREDERICK, removes AN AMULET he wears around his neck.

CLOSE ON THE AMULET - an ornate rendering of vampiric symbols cast from the finest gold and covered with priceless gems, most notably, a RED RUBY in its center.

FREDERICK
(raising the amulet)
Ab ovo, in toto, nil desparendum,
sine die.

The vampires chant -- a language from beyond our world.

The comet edges closer. Lightning bolts rip through the sky.

The ruby in the amulet grows brighter and brighter and then...

A BAND OF COSSACKS, ON HORSEBACK, APPEAR ON THE HILLSIDE.

HEAD COSSACK
Wampira!

The Cossacks CHARGE. The HEAD COSSACK - a mercenary with hideous yellow teeth - WEARS A GOLD CHAIN AROUND HIS FILTHY NECK. FOUR VAMPIRE FANGS, trophies, are threaded on the chain. He raises a LARGE CROSS, holding it with both hands.

The vampires turn. An unseen explosive force jolts them backwards. Frederick collects himself, then looks up...

THE COMET HAS ALREADY PASSED THE MOON.

The Cossacks get closer. Frederick tucks the amulet under his cape and leads the group in their retreat over the hill.

A LITTLE VAMPIRE boy (RUDOLPH) stops to hiss at the Cossacks, EXPOSING HIS FANGS, a youthful fearlessness in his eyes.

CLOSE ON the GOLD CHAIN WITH THE VAMPIRE FANGS, bouncing wildly against the Head Cossack's sweaty chest. He raises a cross bow, the arrow made solely of wood and takes aim. Just as he FIRES, the vampires transform into LARGE MOTHS and fly away. The arrow whizzes into the darkness.

EXT. BAY - NIGHT

A HUGE CARGO SHIP sails out of the bay as the MOTHS flurry on board.

The Cossacks gallop along the shore but it's too late.

The HEAD COSSACK stares out at the departing vessel. The hunt has ended...for now..

CUT TO:

EXT. SHIP AT SEA - NIGHT

Rain pounds the deck as the boat sea-saws through rough waters. A FLASH OF LIGHTNING and we're on...

EXT. BACK OF THE SHIP - (SAME)

CHAOS. Vampires huddled together, the ship tossing. Frederick clutches the amulet

A HUGE WAVE crashes over the rails, washing the vampires off their feet. Frederick drops the the amulet. It slides across the deck and stops, precariously perched on a gap in the ship's railing. Frederick pulls himself up, dives for it. A deafening CRACK splits the air. The MAIN MAST falls and lands smack on the amulet, cracking it into TWO PIECES.

FREDERICK

No!

IN SLOW MOTION...ONE PIECE of the amulet bounces across the deck. Frederick dives after it and grabs it just before it falls into the ocean. THE OTHER PIECE flips end-over-end through the air and splashes into the raging sea.

A dashing young male vampire, VON, dives in after this part.

EXT. UNDERWATER - NIGHT

Von hits the water and his frightening face comes right at us!

CUT TO:

INT. BEDROOM - MORNING

Twelve year old TONY THOMPSON jolts awake.

TONY

Ahhh!!

Tony sits up in the bed, panting, forehead sweaty, hair mussed. He rubs his eyes - a doozy of a nightmare.

His mother, DOTTIE, hurries into the room, sits on the bed beside him, stroking his hair, wiping his forehead.

DOTTIE

Sweetie, are you all right? Did you have another nightmare?

Tony, still a little disoriented, nods. Dottie kisses his head and checks her watch.

Everything she wears is a shade of yellow, though not necessarily the same shade.

She throws open the drapes.

EXT. TONY'S HOUSE - MORNING.

DOTTIE opens the bedroom window. Tony's home is built from a CONVERTED LIGHTHOUSE -- Tony's bedroom is perched in the lighthouse tower. It's quite charming -- New England to a fault.

INT TONY'S BEDROOM

The Walls of Tony's bedroom have been covered with vampire lore -- Xeroxes of medieval etchings of vampires, convoluted family trees devoted to the rise and fall of vampire dynasties, vampire histories in Latin and old English -- even an 8 X 10 of Bela Lugosi.

DOTTIE

Oh my God.

DOTTIE is slack-jawed in amazement.

TONY

(grave)

Report day, Mom...

Dottie stares for a moment, then opts to not get into it.

DOTTIE

Just don't tell your father.

INT. THOMPSON HOME/KITCHEN/DAY

As Dottie enters the kitchen, BOB THOMPSON, her husband, is just rising from the breakfast table, briefcase in one hand, English muffin in the other.

BOB

I have to get to work before the old man does. And don't forget we're having dinner with him tonight.

DOTTIE

I won't.

And he's on his way out the door, when Tony enters. Bob gives him a disapproving once over.

BOB

It's gorgeous out. Why are you dressed for a funeral?

TONY

When the undead call...

BOB

The who?

DOTTIE

A rock group, dear. All the kids
dress like them.

Tony and Dottie exchange a knowing glance. She just saved
him from a fatherly lecture. Tony slightly smiles.

BOB

I thought we'd leave all that crap
behind when we moved here.

DOTTIE

(shooing him out)
You'll be late.

BOB

What happened to those L.L. Bean
clothes I bought him?

DOTTIE

I'm right behind you.

She practically pushes him out the side door, grabs her
briefcase and turns to Tony.

DOTTIE

(continuing)
Don't forget your seeing Dr. May
today.

Tony nods unhappily, then has to ask...

TONY

Did he really buy me clotes from L.L.
Bean?

DOTTIE

He's trying, honey. He's trying real
hard.

CUT TO:

EXT. THOMPSON HOUSE/DRIVEWAY - DAY

Tony, now wearing the black cape, holds TWO PAIRS OF
SKATEBOARD WHEELS and a FOLDED BOARD with Vampire symbols
painted all over it. He unfolds the board and slides the
wheels into place.

He plops it on the driveway.

EXT. ROAD - DAY

A very focused Tony expertly maneuvers down the road, zig-zagging this way and that. He relishes the wind in his hair, his cape flapping in the breeze behind him. He fans the cape out with both arms, pretending he's flying.

EXT. MAIN STREET/ASHTON - DAY

A beautiful colonial sea town. Tony pushes himself down the street towards CITY HALL. A LARGE WHITE BENTLEY pulls into the drive. MAYOR ALEXANDER ASHTON, self-important, mean and pompous, steps out. Reeks of money and old New England power. He clips up the steps where he is greeted by BOB.

Just as the two men meet, Tony whizzes past on the sidewalk.

TONY

Hi, Dad. Bye, Dad.

Both men catch a glimpse of Tony as he zooms down the street.

ASHTON

I thought we had a discussion
regarding your son...

BOB

I know sir.

ASHTON

Ashton is a provincial town,
Thompson, - rich with tradition and
family value.

(in his face)

It is no place for this vampire
business. Understand?

BOB

Yes sir.

Ashton storms up the steps towards City hall. Bob's left eye twitches ever so slightly. He puts a finger up to stop it.

EXT. ASHTON MIDDLE SCHOOL - DAY

Tony, all smiles, skates himself down the final stretch of sidewalk towards school where throngs of other children congregate before first bell. He just gets past the "ASHTON MIDDLE SCHOOL" sign when...

BLAM! A FOREARM sticks out, clothes-lining Tony right off his skateboard.

NIGEL ASHTON, the goon attached to the forearm, tackles Tony and smashes his face in the dirt. Nigel's younger brother, FLINT, leaps out and crushes cloves of garlic in Tony's face.

The Ashton boys look like they suffer from a case of aristocratic in-breeding.

KID

Fight!

Children crowd around, cheering the action on. A CUTE RED HEADED GIRL wedges through the throng, gasping when she sees...

NIGEL

Come on, little vampire boy. Turn into a bat and fly away.

FLINT

Yeah, fly away.

Flint crushes more garlic. Tony tries to turn his head away.

NIGEL

(to Flint)

Give it to me.

Flint hands Nigel a safety pin. Nigel pricks Tony's finger.

NIGEL

(continuing)

You drink blood don't you?!

Nigel forces the bleeding finger into Tony's mouth.

ALL THE CHILDREN

Eeeeeeeewwww!!!!

NIGEL

This is for being a total spaz.

(punching other arm)

And this is for moving here in the first place, you little freak.

UMPH! Nigel socks Tony in the gut.

CUT TO:

INT. ENGLISH CLASS - DAY

Tony sits in a desk in the back of the class, disheveled, bits of garlic clinging to his face and hair. He's practically panting, his eyes fiercely focused forward on...

A TEDIOUS GIRL, standing at front of the class proudly displaying her copy of "Charlotte's Web".

TEDIOUS GIRL

But three of the baby spiders stayed to live in the barn, and Wilbur -- that's the pig -- was very happy.

The class is bored stiff. The TEACHER, however, beams with pride as the Tedious Girl takes her seat. The Teacher checks her list.

TEACHER

Tony?

JUMP CUT TO:

THE CLASSROOM (MOMENT'S LATER)

the kids stare forward in a stupefied gaze, mouths agape.

TIGHT ON THE BLACKBOARD

Tony's vampire lore has been hastily taped to the blackboard -- an insane clutter, including a tattered piece of notebook paper with a crude drawing THE AMULET we saw in the opening prologue. OUT TO...

TONY

standing behind the podium reading from a thick old book with yellowing paper and an ornate leather binding.

TONY

Magistrate -- "So the demon rose from the sea, Maid Elizabeth?" Maid Elizabeth -- "Yes, my Lord." Magistrate -- "A handsome thing, 'cepting its hideous fangs?" Maid Elizabeth -- "Yes, but only in dream. I was merely telling my dream." Magistrate -- "Is this merely a dream, Maid Elizabeth?" It was then the Magistrate showed the good citizens "the evil thing".

TEACHER

Tony...

Tony holds the book up in show-and-tell fashion and points to a LITHOGRAPH DRAWING of the amulet.

TONY

This is the "evil thing" and it's just like the thing I've been drawing.
(pointing to his drawing)

Now, the Maid Elizabeth in this book is Elizabeth Ashton, sister of Alexander Ashton the First, who is the founder of the town we now live in.

TEACHER

Tony, let me see that book...

TONY

They were going to burn her at the stake. You know why?!

THE OTHER KIDS are sure they're watching Tony go insane. Tony slaps the book down on the Tedious Girl's desk. She nearly jumps out of her skin, shaking her head "no".

TONY

(continuing)

Because she dreamed about vampires.

TEACHER

Give me the book.

TONY

She was obsessed with them!

The Teacher grabs Tony's book.

TEACHER

Tony! This is not acceptable reading material. This book was been banned by the Mayor.

TONY

I just want someone to tell me why I'm dreaming the same dream as a woman who died in 1789!

DR. MARGARET MAY

(V.O.)

It's simple, Tony...

CUT TO:

CLOSE ON OPEN BOOK

where we see the lithograph drawing of the amulet. OUT TO:

INT. DR. MARGARET MAY'S OFFICE - DAY

DR. MARGARET MAY, who sits beside Tony, holding his drawing in comparison to the one in the book. She is obviously a child psychologist as every piece of furniture in her office, save her desk, is pint sized.

DR. MARGARET MAY

You saw this image, it fascinated you, and entered your unconscious mind.

Tony sits at the table which is strewn with blocks, dolls, and various other psychological play toys. He obsessively arranges the blocks.

TONY

I did my first drawing of this thing
four months ago, just after I moved
here and started having the dreams.
I found this book last week.

Tony's block arranging comes to a furious halt as he pushes
back to observe his creation. Dr. May looks on, noticing he
has arranged the blocks IN THE SHAPE OF THE AMULET. She
makes a few notes, then returns to her desk where she begins
gently raking her small Zen rock garden.

DR. MARGARET MAY

Tell me more about these nightmares.

TONY

They're not nightmares!

He stops for a moment, editing himself.

DR. MARGARET MAY

Go on.

TONY

They don't feel like dreams. It's
like their real.

DR. MARGARET MAY

Or perhaps this is a form of the
narcissistic defense known as
distortion where you have exaggerated
external reality to suit your inner
needs.

TONY

(earnest)

One more time - in English.

DR. MAGRET MAY

You are surrendering to your dreams.
Could that be it, Tony?

He looks up. Dr. May is tapping her rake on the desk,
waiting for a response. His breathing quickens, his eyes
dart nervously around the room. Finally, he blurts...

TONY

Look, all I wanted to do this summer
was make a skateboard and save
enough money to buy an X-Man #1. But
Dad moved us to Ashton and vampires
started dancing in my brain! So, I
read every book I could find on the
subject and I still don't know why
I'm having this stupid damn dream!

CUT TO:

AN OPEN BROCHURE

Featured is a hospital building sprawling over a perfectly manicured lawn. OUT TO...

INT. DR. MARGARET MAY'S OFFICE - DAY

Bob and Dottie lean in together, gazing at the brochure which Dr. May holds open for them.

DR. MARGARET MAY

The Shaffer Home for Angry and Disturbed Youth's or S.H.A.D.Y OAKS as we like to call it.

BOB

A nut house?

DR. MARGARET MAY

A safe haven for recovery. Mr. Thompson. Tony is a seriously troubled young boy. He's delusional, has chronic nightmares, and his obsessive behavior is most unusual.

DOTTIE

The books I've read say it's completely normal for a boy his age...

DR. MARGARET MAY

Mrs. Thompson, with all due respect, I am the one with the degrees hanging on the wall.

BOB

She is the doctor, honey.

DOTTIE

(through gritted teeth)

Still -- we shouldn't rush into anything.

Dr. May hands them the brochure.

DR. MARGARET MAY

Think it over.

CUT TO:

INT. BOB AND DOTTIE'S BEDROOM - NIGHT

Bob paces, looking at the Shady Oaks brochure which is opened "accordion style" like a road map. He nervously tries to fold it back up.

BOB

Maybe she's right.

Dottie enters from the bathroom, still in the process of getting dressed.

DOTTIE

Maybe she gets a commission on each kid she commits. Isn't she on the board of directors at that place?

BOB

He needs something.

DOTTIE

What he needs is for us to be patient.

BOB

I'm patient.

And he loses all patience with his futile attempt at folding the brochure. Dottie takes it from him and as she calmly folds it...

DOTTIE

Go tell him we're leaving, offer a few words of encouragement - and let's just hold off on this for now.

She hands him the brochure. He takes a calming breath, folds the brochure and puts it in his coat pocket.

CUT TO:

INT. TONY'S BEDROOM - NIGHT

Candles are lit. The room flickers and glows a soft orange. Creepy ORGAN MUSIC lilts through Tony's jam box.

Tony hovers over his desk flipping through the pages of a big book. He stops on a page that bears an illustration.

CLOSE ON BOOK

A vampire crouches in a window sill, his cape over his face.

Tony backs away from the book, practicing the "cape over the face" pose. Bob enters...

BOB

Tony, I just wanted to let you know that we're...

...and sees Tony in the middle of this vampire reenactment.

BOB
(continuing)
What the hell are you doing?

TONY
Just reading.

Bob moves to the desk. He hastily shuts off the jam box and thumbs through the open book. You can almost see the veins in his head pulsating.

BOB
You want something to read, young man? Read this!

He takes out the brochure, unfolds it and tacks it to Tony's cluttered bulletin board.

BOB
(continuing)
Because if you don't straighten up and fly right, this is where you're going.

Dottie enters, dressed all in blue.

DOTTIE
How're we doing?

BOB
You talk to him.

Bob storms out. Dottie turns to Tony.

DOTTIE
(kissing his cheek)
Tony, I can work on your father, but you have to meet me halfway.

She leaves.

Tony stares at the brochure. A WIND flutters the sheer curtains in the open window and rustles the pages of his book. Tony looks and finds that the book has been opened to another illustration - A FULL MOON WITH A WINGED FIGURE FLYING ACROSS IT.

DISSOLVE TO:

EXT. DESERTED ROAD - NIGHT

A group of FOUR MOTHS flutters past a full moon and lands on a tree limb.

ONE MOTH

the smallest straggles behind.

EXTREMELY CLOSE ON

The Little Moth's beating wings. The *vampire amulet design* is etched into the delicate transparent wings.

A GRUMBLING NOISE shatters the silence as a LARGE MODIFIED TOW TRUCK eases over the hill. Actually, it's more mechanical beast than it is "truck"; a grill that looks like jagged teeth, rooftop exhaust pipes shooting up like a Bronco bull's horns, a bank of floodlights attached to a roll bar.

INSIDE THE TRUCK

POP! A small ARC WELDER fires to life, illuminating A NECKLACE THREADED WITH TWENTY VAMPIRE FANGS. TILT UP to ROOKERY, a gruff unshaven man, grime encrusted face and hideous yellow teeth. Antique rings adorn his fingers. (NOTE: Rookery and the Head Cossack from the prologue are the same actor.)

He uses the welder to light his thick cigar, then lowers the shield of his WELDER'S HELMET over his face. Attached to it is a modified pair of BINOCULARS.

BINOCULAR/INFRARED P.O.V. - scanning the area, stopping on the little moth, still hovering, searching for its companions.

CLICK! - the floodlights go on.

THE LITTLE MOTH

is caught in their harsh glare.

EXTREMELY CLOSE ON

The Little Moth's face. It's an insect's face but with a human aspect -- no ordinary moth. There's panic in those strangely human eyes. It frantically flies away.

Rookery lifts the helmet. Smoke hisses through his hideous yellow teeth as he puts the truck in gear.

INT. TONY'S BEDROOM - NIGHT

The ORGAN MUSIC is back on. Tony pulls a BATTERED OLD STORE MANNEQUIN -- a 1950's MEN'S SUIT DUMMY -- out from under the bed. It's *fully dressed in the L.L. Bean clothes* Tony's dad bought for him.

He sets it up in his bed, then checks it against the illustration in his vampire book.

EXT. OUTSKIRTS OF ASHTON - NIGHT

The little moth flutters by, then turns off the road as Rookery's monstrous truck comes barreling over a hill.

INT. TONY'S BEDROOM - NIGHT

Tony raises his cape as he crouches in the open window. He melodramatically holds the cape out like wings and jumps to the floor.

EXT. ROAD OUTSIDE OF ASHTON - NIGHT

The moth's flying becomes more frantic, losing strength. Rookery's beastly truck bears down on it, gaining as the moth heads across A PARK. The truck fishtails and follows, bouncing over a see-saw, smashing through the swing-sets.

INSIDE THE TRUCK

The chain with the vampire fangs bounces against Rookery's sweaty chest.

The moth continues, heading towards the lighthouse in the distance, barely able to keep itself aflight.

INT. TONY'S BEDROOM - NIGHT

Tony slowly stalks the "victim" on the bed.

EXT. OUTSIDE LIGHTHOUSE/MOTH P.O.V. - (CONTINUING)

We're looking through the lighthouse window from outside, watching Tony creep like a vampire toward the bed in his room.

INT. TONY'S BEDROOM - NIGHT

Tony turns the dummy's head towards him. It comes off at the neck and Tony has to fumble to put it back on, before he can continue playing vampire. He checks it against the book which now rests on his bedside table.

IN THE BOOK, the illustration shows a vampire's victim, two thin trails of blood oozing from his neck.

Tony takes out a fast food ketchup packet, tears it open with his teeth and squirts the dummy's neck, creating two trails of blood. Tony exposes his fangs and goes in for the kill. The ORGAN MUSIC crescendos.

The LITTLE MOTH flies in through the open window. It flutters around the room a couple of times before landing.

Tony turns, startled, his mouth red with ketchup stains. He watches an extraordinary transformation.

THE LITTLE MOTH

begins to grow in size -- shimmering as its molecular structure rearranges itself.

TONY --

His eyes widen as he gets a *quick fractured glimpse* of the vampire amulet design on the rapidly beating moth wings, now nearly human size.

THEN --

the wing's themselves begin to transform, until they're something between a human arm and an insect wing. Indeed, a *full transformation from moth to what appears to be a boy is manifesting in front of Tony.*

Suddenly, the transformation seems to stall and this insectoid boy groans with the extreme effort to keep the transformation going.

INSECTOID BOY

Come on! Come on!

With a final might act of will the insectoid boy transforms enough so we can recognize him.

RUDOLPH - A TWELVE YEAR OLD VAMPIRE!

He completes his transformation and shakes his head, exhausted by the effort.

He's the boy we saw in the opening; red eyed, sharp toothed, a vagabond. He looks like Dickens' street urchin, pale and gaunt and **starving**. He looks delighted to see Tony and store dummy victim.

RUDOLPH

Save some for me.

Tony's mouth falls agape as the ketchup stained fangs dribble out and tumble to the floor.

RUDOLPH

(continuing)

You're not a vampire!

Rudolph HISSES and LEAPS UP TO THE CEILING, sticking there by his hands and feet, looking like a cat caught in a tree.

Tony, scared speechless, makes a run for the door.

RUDOLPH

(continuing)

No so fast.

RUDOLPH

drops so just his feet cling to the ceiling. He runs upside down, reaching the door and throwing the bolt, while still hanging.

RUDOLPH'S UPSIDE DOWN POV --

Tony switches on a floor lamp.

RUDOLPH

drops to the floor, back flips across the room and KICKS THE LIGHT OUT! Tony runs for an open window. ZZZZP! Rudolph is there in a flash.

Tony backs all the way up against his armoire. There's nowhere else to turn. Rudolph stalks him. Both boys are panting. There is a tense pause, and then RUDOLPH COLLAPSES.

Tony runs for the door but is stopped by a MOURNFUL GROAN from the little vampire on his floor. Rudolph writhes on his back, licking his lips, dying of hunger.

Curiosity overriding the fright, Tony kneels beside Rudolph studying his face. Rudolph's nose is drawn almost instantly to the SMALL SPOT OF BLOOD ON TONY'S BANDAGED FINGER.

Tony removes the bandage. Rudolph's licking action quickens. Tony squeezes his finger and a little bead of blood appears. Rudolph sniffs the air like a hungry dog, moving closer to the precious fluid. Tony withdraws for a moment, but then something makes him extend it - right over Rudolph's mouth.

CLOSE ON - THE TIP OF TONY'S FINGER

A bead of blood balloons out, then falls from the fingertip. More follows - DRIP, DRIP, DRIP and we...

DISSOLVE TO:

EXT. ROAD OUTSIDE TONY'S HOUSE - NIGHT

Rookery's truck eases along the road at a low rumble. The welding helmet/inferred binocular device covers his eyes again as he surveys the area, honing in on...

THE LIGHTHOUSE WINDOW - ROOKERY'S INFERRED P.O.V.

A MATCH STRIKES, illuminating a small caped figure.

Rookery hisses more smoke through those yellowing teeth as he steers toward the lighthouse.

INT. TONY'S BEDROOM - NIGHT

Tony strikes another match and lights a candle on his bedside table. Rudolph stirs on the floor. Tony goes to his side.

After a long moment, Rudolph's eyes open. He sees Tony. He hisses like a cat and ZZZZP! - he again sticks to the ceiling.

RUDOLPH

What the ... ?

ZZZZP! Rudolph runs down the wall, right up to Tony, tilting his head sideways and inspecting his neck.

RUDOLPH

(continuing)

How did I ...?

Tony shows him his finger.

RUDOLPH

(continuing)

You mean you just gave me ...?

Tony nods. Rudolph is floored.

RUDOLPH

(continuing)

No mortal has ever just given it to me like that.

Rudolph looks suspiciously at Tony. Tony takes a cautious step backwards.

RUDOLPH

(continuing)

I have to leave. I can't associate with your kind. Forget you ever saw me.

TONY

Wait! Don't go. I 'm not your average everyday mortal. I love Vampires...I mean, I have all this...and I know all about you...look!

Tony gestures to his bookshelves. Rudolph floats towards them, feet barely off the ground -- just maybe showing off for Tony.

EXT. BASE OF LIGHTHOUSE - NIGHT

Rookery has a bag slung over his shoulder. He checks the outside door. Locked. He feels the walls. Every fifth brick juts out about two inches. He puts a foot on one, testing it for strength. It holds him. He lifts himself to the next one.

INT. TONY'S BEDROOM (CONTINUING)

Rudolph rummages through a book called "VAMPIRES -- AN ILLUSTRATED HISTORY". Tony stands at a safe distance, near his desk, the Shady Oaks brochure still tacked up just off to his left.

RUDOLPH
(scanning the pages)
Rubbish ... not true ... lies ...

He shows Tony A PHOTO OF A CHEESY B-MOVIE VAMPIRE -- huge fangs, a long crooked nose, pointy ears and bugged-out red eyes.

RUDOLPH
(continuing)
Oh, sure. Right.

He slams the book shut.

RUDOLPH
(continuing)
If this is your source of information on vampires, then you're operating under a lot of misconceptions.

TONY
(over his head)
What?

RUDOLPH
Your books are nonsense.

TONY
But you could help me.

RUDOLPH
I have to get out of here.

Tony sees the Shady Oaks brochure, snatches it off the wall and moves towards Rudolph with it.

TONY
Couldn't you just let my Dad see you.
He wants to send me to...

RUDOLPH
(swatting brochure to the floor)
Mortals can not be trusted!

Rudolph steps to the window still, about to fly away. Tony grabs his crude drawing of the AMULET.

TONY
Can you at least tell me what this is?

Rudolph turns, sees the amulet drawing.

An EERIE WIND ripples the sheer drapes and blows cold through the room. Rudolph, his curiosity piqued, crosses to Tony...

RUDOLPH

Where have you seen this?

He takes the drawing from Tony.

TONY

On your wings for one place ... Hey,
you were like a moth.

RUDOLPH

Not like a moth. I was a moth.

TONY

But I thought vampires became...

RUDOLPH

Just stop. This is what I was trying
to tell you. If I had a pint of blood
for everything you mortals didn't
know...

Tony takes the drawing back.

TONY

I've seen it somewhere else, too. I
dream about it almost every night.

RUDOLPH

You do?

Tony nods yes. Rudolph stares into his eyes. Can he be
trusted? Tony is a tad frightened, but a strange odor
diverts his attention.

TONY

What's that smell?

Rudolph sniffs his armpits.

RUDOLPH

Could be me. I haven't bathed since
the sixties.

TONY

No, it smells like...

And Rudolph catches a whiff, then grabs his throat in pain.

RUDOLPH

Garlic!

CRASH, A HUGE BUNDLE OF GARLIC smashes through the window and
rolls into the room. Rudolph HISSES!

TONY

What's happening!?

RUDOLPH
(grabbing Tony)
Rookery! I almost forgot. Hang on!

He grabs Tony WITH ONE ARM and fans his cape with the other. He closes his eyes -- an act of intense concentration -- then rockets across the room, exploding into flight, out the window.

EXT. LIGHTHOUSE - (CONTINUING)

Rookery reaches the window, peering inside, just as Tony and Rudolph come ZOOMING out.

TONY
Ahhhh!

Feet flailing, Tony delivers an accidental but well deserved KICK STRAIGHT TO ROOKERY'S CHIN. Rookery FALLS BACKWARDS, landing with a crunch in the shrubbery below. He picks himself up and staggers for his truck.

EXT. SKY - NIGHT

Rudolph, hanging on to Tony, charts a zig-zagging course. With the added weight of Tony and his own childish flying skills, Rudolph is like a cheap sky-rocket careening through the sky. It's a flight full of rapid ascensions and stomach churning falls, leaving Tony white-faced.

Finally, Rudolph reaches an altitude where he feels safe. He hovers, catching his breath. Tony gulps down air, trying not to throw up.

TONY
Oh, man. Wow...

RUDOLPH
Are you all right?

TONY
Sort of...

RUDOLPH
Never flown before?

TONY
(It hits him)
Whoa, we're flying!

RUDOLPH
You're terrified, aren't you, mortal?

TONY
Are you kidding? Man, if those Ashton creeps could see me now.

He looks down, the lighthouse far below. Rookery's truck is just pulling away.

TONY
(continuing)
Who was that guy?

RUDOLPH
Only the most feared vampire hunter
in the world.

TONY
And he's after you?

RUDOLPH
Us! Hold on!

Rudolph starts flying again, a *sputtering ascension that turns into a rapid free-fall*. Rudolph, who looks like he's standing upright, holding Tony with hand, *starts digging his heels into thin-air, trying to brake the fall*. Somehow that finally works and he flies off with Tony, still all starts and stops, following Rookery's truck as it turns, bouncing down a RUTTED DIRT ROAD.

CUT TO:

EXT. DIRT ROAD - MOMENTS LATER.

Rudolph and Tony, now ahead of Rookery, land where the road DEAD-ENDS, marked by decaying WOODEN POSTS with a few reflectors.

RUDOLPH
Where does this road go?

TONY
Nowhere.

He points past the dead-end, towards a NASTY LITTLE RAVINE that could easily swallow a truck.

RUDOLPH
Perfect.

Rudolph takes an impossibly deep breath, then EXHALES A THICK GROUND FOG that quickly obscures the road.

TONY
That's cool.

RUDOLPH
That's fog.

The throb of Rookery's engine sounds not too far in the distance. Grabbing Tony, Rudolph leaps straight into the air. They HOVER over the ground fog.

TONY

I can't see a thing.

RUDOLPH

So listen.

Rookery's truck is just below them. Then, THE SOUNDS OF SQUEALING BRAKES, SPLINTERING WOOD, CURSES, SCREAMS, RENDING METAL, THEN SILENCE. Tony gets worried.

TONY

Do you think he's dead?

RUDOLPH

Rookery? He's harder to kill than one of us.

They fly downward, HOVERING JUST ABOVE THE FOG that swirls through the ravine. Rudolph sticks his head through the fog, urging Tony to do the same. They're ostriches but...

ON THE OTHER SIDE OF THE FOG BANK

...they're like a couple of kids peeking through curtains. They look down on Rookery, who's crawling from his truck, limping and cursing.

Rudolph and Tony disappear back into the fog and are next seen...

FLYING TOWARDS THE STARS.

EXT. A TREE - NIGHT.

Rudolph and Tony are perched in the branches of this beautiful old tree, giddy with exhaustion and glee.

TONY

That - was awesome!

RUDOLPH

A mere nothing.

TONY

"Nothing", he says. He flies and it's nothing.

RUDOLPH

Don't forget the fog. For sheer awesomeness the fog is hard to beat.

Rudolph suddenly grabs his mouth, as if he has a tooth ache.

TONY

What's wrong?!

When Rudolph pulls his hands away, Tony witnesses his TWO CANINE FANGS growing.

RUDOLPH
Occupational hazard. I'm hungry.

Tony looks at his fingers. Rudolph notices.

RUDOLPH
(continuing)
Are there any cows nearby?

TONY
If you want some milk...

RUDOLPH
I don't want milk. I want a cow.

CUT TO:

EXT. MCLAUGHLIN FARM/PASTURE - NIGHT

CLOSE ON a COW'S FACE. She's looking right at us. Rudolph comes nose to nose with her, pointing a finger and rotating it in slow deliberate circles.

The cow is hypnotized. He lowers his finger and lunges for her neck.

Tony steadies himself on a nearby fence post, fighting nausea. O.S. the cow emits a soft almost sensual "mooooooooo".

TONY
I think I'm gonna be sick.

RUDOLPH
(wiping mouth)
Why? Never had a hamburger?

TONY
What's that to do with anything?

RUDOLPH
Dead cow. Live cow. Food is food.
And cows just have to do when you're
trying to keep a low profile.

TONY
I thought Vampires needed human blood.

RUDOLPH
Yes we do. And cows are not good for
our constitution.
(a burp)
But we're trying to keep a low
profile, see?
(more)

RUDOLPH (cont'd)
People show up with bite marks on
their necks, they'll know we are
here. Cows will have to do - for now.

TEENAGE BULLY
(O.S.)
What are you two punks doing here?

Rudolph HISSES and turns, backing into the shadows. THREE
TEENAGE BULLIES stagger before them, each holding a beer.

TEENAGE BULLY#2
Jesus H., man. Look at 'em. Couple
a pansy freaks, think it's Halloween.

TONY
(whispering to
Rudolph)
On three, we'll run.

RUDOLPH
Why? The fun's about to start.

TEENAGE BULLY#3
(slurred speech)
This is our pasture, ass wipes.

RUDOLPH
You kiss your mother with that mouth?

TEENAGE BULLY
You little smart ass.

The Teenage Bully socks Rudolph in the face. Like a punching
bag, Rudolph falls back. His feet remain flat on the ground
as he springs right back up.

RUDOLPH
Hey, that was fun.

The Teenage Bully is dumbfounded. He throws a RIGHT HOOK.
With lightning speed, Rudolph ducks and HIS HEAD DISAPPEARS
INTO HIS SHOULDERS. The punch sails over him.

The Teenage Bullies wash white with fear as Rudolph's head
returns to its normal position.

RUDOLPH
(continuing)
I think I'm mad now.

Rudolph holds breath, swelling his head to huge proportions,
like he was inflating a helium balloon.

As his head swells, his features transform into his version of that B-Movie vampire he saw in Tony's book -- long fangs, crooked nose, pointy ears -- even more grotesquely exaggerated as his head continues to inflate.

RUDOLPH
("Exorcist" voice;
thunderous echo)
Leave the meadow!

And with that he exhales a gale force wind that sends the teen bullies spinning across the field like three tumble weeds.

The bullies scramble to their feet and run into the night.

Rudolph turns to Tony who's staring at him with absolute awe.

TONY
That's why I want to be a vampire.

RUDOLPH
Yeah, well - membership does have its
privileges.

Rudolph's head is a bit limp and under-inflated. He puts his thumb in his mouth and blows, re-inflating his head to its proper dimensions.

CUT TO:

EXT. CEMETERY - NIGHT

A NARROW DIRT ROAD winds through the middle of the cemetery, ending on a SMALL SHACK that sits, almost unnoticed, in the southwest corner. Ashton Manor looms large in the background.

Both boys crouch behind a tombstone, scanning the cemetery.

A shadow passes their faces. Rudolph quickly turns -- just a branch. He heaves a heavy sigh.

TONY
Why don't you just tell me what we're
looking for and I'll help you find it.

Rudolph pauses, not really wanting to talk about it.

RUDOLPH
(reluctant)
I'm looking for my family.

Rudolph grabs a stick and nervously digs in the dirt.

RUDOLPH

(continuing)

We were together a couple of nights ago in a different town. Someone spotted us. Well, actually my brother bit someone. He's sort of, out of control. We were all supposed to meet here, in the cemetery, tonight.

TONY

I didn't even know vampires had families.

RUDOLPH

Well, it's not like we have babies on account of the fact that technically - we're dead. But my family - we all became vampires on the same fateful night.

(staring out,
sincerely worried)

I hope they're safe.

Tony notices Rudolph's apprehension, reaches into his pocket and comes up with A VAMPIRE PEZ DISPENSER.

TONY

Pez?

Rudolph shakes his head and smiles - no thanks, nice gesture.

TONY

(continuing)

Sure? I rigged it up special. See?

He holds the dispenser at arms length from his mouth, lifts the head and - PTOING! It shoots the candy into his mouth. Tony almost chokes.

RUDOLPH

And you think drinking cow's blood is weird?

Both boys enjoy a laugh until Rudolph buckles at the knees a little. Tony catches him. Rudolph looks up. The sky is getting lighter.

RUDOLPH

(continuing; a little
weak)

The sun.

CUT TO:

EXT. THOMPSON HOME - NIGHT (PRE-DAWN)

The sun crests the horizon out over the ocean.

INT. TONY'S BEDROOM - (SAME)

Tony hurries in through the window, grabs the bag of garlic still sitting there and throws it out. Rudolph follows, his cape pulled up over his head for protection.

RUDOLPH

Don't suppose you have an old casket
laying around?

Tony motions to the armoire.

TONY

How 'bout this?

Rudolph gives it the once over.

RUDOLPH

This'll do.

Rudolph steps in and pushes the clothes aside. Tony moves to his bed and folds the sheets down. Before Rudolph closes the doors to the armoire ...

TONY

Tonight was fun.

RUDOLPH

Yeah. I haven't played with a boy my
own age since I really was my own age.

(a smile)

Well. Good morning. See you in the
night.

Rudolph closes the doors as Tony crawls into bed. He eases into his pillow with a content smile, and just as he shuts his eyes...

The DOOR OPENS and the LIGHTS CLICK ON.

DOTTIE

Wake up. Time for school.

Tony's eyes pop open. No sleep. Dottie throws open the drapes.

EXT. SKY - MORNING

In an EXTREMELY FAST MOVING SHOT, we fly out the window towards the sun, across town, over tree tops and stop on...

EXT. MCLAUGHLIN'S FARM/PASTURE - MORNING

McLAUGHLIN, a sixty plus year old farmer, stands amidst his herd, counting the cattle. One seems to be missing.

MCLAUGHLIN

Mitsy ...?

McLaughlin throws open the huge sliding doors and a flood of sunlight streams in on ...

INT. BARN - MORNING

MITSY - RUDOLPH'S COW FROM LAST NIGHT. The light hits her. She HISSES and runs for the shade.

McLaughlin scratches his head - befuddled.

INT. MAYOR ASHTON'S OFFICE - DAY

Bob tentatively pokes his head inside the lavish office.

BOB

You wanted to see me, sir?

Ashton angrily grabs a piece of paper off his desk and rattles it towards Bob.

ASHTON

Sheriff's report. Little vampires in
a cow pasture, terrorizing teenagers!
(slamming report on
desk)

It's that son of yours!

BOB

I ... I don't know what to say.

ASHTON

I brought you here to revitalize this
town, not to have that boy make a
mockery of it.

BOB

Yes sir.

ASHTON

Curb your son, Thompson. He's an
embarrassment.

CUT TO:

INT. ENGLISH CLASS - DAY

The TEACHER lectures at the chalkboard. The students watch and take notes. We move to the back of the class and find ...

TONY

His eyes are wide open - painfully wide. His head slightly sways to and fro. It bobbles for a second then falls forward out of frame. We hear a solid THUD as he smacks the desk.

INT. DR. MARGARET MAY'S OFFICE - DAY

Dr. May sits at her desk, phone to her ear.

DR. MARGARET MAY

Yes, Mr. Thompson, excessive sleepiness is a symptom of depression ...of course you should discuss it with your wife, but you should also heed my professional warning...Tony - needs - help.

CUT TO:

INT. TONY'S BEDROOM - DUSK

It's almost dark out, but not quite. Tony trudges into the room to find his armoire laid flat across the floor. He tries to open the doors but something holds them firmly shut.

TONY

Hey, open up. We can't have this thing laying flat.

RUDOLPH

(in armoire)

I couldn't sleep standing up. I'm not a horse you know.

TONY

Come on. Open up.

RUDOLPH

(in armoire)

It isn't dark yet.

TONY

We need to hurry. I don't want my -
(re: the opening door)
Mom! Hi!

Dottie stands in the doorway. She instantly sees the armoire.

DOTTIE

What is this doing here?

A THUMP! from inside the armoire.

DOTTIE

(continuing)

Who's in there?

TONY

No one.

A stifled giggle from Rudolph.

TONY

Umh ... no one you know.

Mom approaches the armoire and puts an ear to the door.

DOTTIE

I hear breathing.

(a horrid thought)

Is it a girl? Do you have a young lady in here?

TONY

No, it's a guy ... a new friend. He just moved here, umh ... yesterday.

A giggle escapes Rudolph's lips - then abruptly stops. Dottie does a take to the armoire then back to Tony.

DOTTIE

Is he on drugs?

TONY

Mom ...

DOTTIE

Because if he is, you just say "no". I've taught you that, haven't I?

TONY

He's not on drugs. He's just...shy.

DOTTIE

This is ridiculous.

She grabs both handles and gives them a solid yank, but she can't open them. She turns to Tony, dumbfounded.

DOTTIE

(continuing)

He's strong.

BOB (O.S.)

Dottie! We're late!

She continues to eye the armoire warily - a little frightened.

TONY

Umh, Mom. Dad just called you.

DOTTIE
(distracted)
Oh, right. We're having dinner with
a client.

TONY
Good.

DOTTIE
What?

TONY
Good time. Have a good time.

Mom throws one last suspicious glance at the armoire, then
back at Tony.

DOTTIE
I want to meet this friend of yours.

BOB (O.S.)
Dottie!!

She notices the crumpled Shady Oaks brochure on the floor
near Tony's bed. She picks it up, folds it and hands it to
him.

DOTTIE
You aren't making it easy for me.

Tony takes the brochure and nods. She leaves. Tony
sighs...finally. The armoire shakes and rattles and then
UPRIGHTS ITSELF! Rudolph pops his head out.

RUDOLPH
Aren't Mom's great?

TONY
Are you crazy?!

RUDOLPH
No. Hungry. See.

Rudolph's two canine teeth grow into a perfect set of fangs.

RUDOLPH
(continuing)
A certain cow is calling my name.

O.S. we hear that familiar soft, sensual MOOOOOOOO ...

CUT TO:

EXT. MCLAUGHLIN FARM/PASTURE - NIGHT

A DIFFERENT COW this time. Tony stands off to the side, his
head turned. Rudolph pops up from behind the cow's neck.

He BURPS and little tufts of hair fly out of his mouth.

CUT TO:

EXT. SKY - NIGHT

Rudolph and Tony and sputter through the sky, upside down, then right-side up, finally managing to hover. Tony seems relatively relaxed, like he's getting used to these wild rides.

TONY

This is a great cape. Could I borrow it sometime?

RUDOLPH

A vampire's cape is his most prized possession. Asking for it is like asking me to cut off my right arm. I've had it since the Renaissance.

TONY

So, you're like a thousand years old or something, right?

RUDOLPH

No. I'm twelve.

TONY

(confused)

Oh.

RUDOLPH

It's just that I've been twelve for over five hundred years. Which way?

Tony points.

THEIR P.O.V.

The cemetery is sprawled out beneath them. Rudolph swoops down, flying somewhat smoothly.

TONY

I hate being twelve. Still get treated like a kid, but you're not a teenager. It bites.

RUDOLPH

It's all in the way you look at it. You get away with more because you aren't expected to act like an adult, but you get left alone because you're old enough to look out for yourself.

TONY

Guess I never thought of it that way.

RUDOLPH

When you've been twelve as long as I have, you learn to use it to your advantage.

THOING! They slam into something, like they've hit an invisible brick wall. They spiral towards the ground and land in a big stack of leaves in ...

EXT. FOREST CLEARING - NIGHT

Rudolph rolls out of the leaf pile, trying to get his balance. He shakes himself to and scans the sky.

TONY

That was your worst landing yet.

Rudolph spots a CRUDELY CONSTRUCTED CROSS perched high up in a tree top. Still woozy, he points to it.

RUDOLPH

That wasn't me. Look. A cross. They send out a...well, it's kinda like a force field. The bigger the cross, the bigger the jolt. So if you're gonna be a vampire, stay away from 'em.

TONY

Got it.

Rudolph shakes himself to, still reeling from the shock.

RUDOLPH

We'll have to walk to the cemetery.

They start walking. Tony looks back at the cross.

TONY

Who puts a cross in a tree?

RUDOLPH

Who do you think?

They disappear into the darkness of the forest. We PAN over to another dark area, hear a POP! and see that familiar arc welder lighting the cab of Rookery's truck. Rookery, battered and bruised from his previous crash, lights his cigar and calmly exhales a steady stream of smoke.

DISSOLVE TO:

EXT. ASHTON TOWN SQUARE -- NIGHT.

A GROUP OF LOCAL TEENAGERS hang around a statue of one of the founding Ashtons. They say their goodnights and A PRETTY 16 YEAR OLD GIRL makes her way towards home.

She walks down ...

EXT. ALLEY ADJACENT TO CITY HALL - NIGHT.

She walks down this alley without a moment's trepidation -- one of the gifts of living in a small, safe town.

HER SHADOW --

is thrown against the alley wall. Then...

ANOTHER SHADOW --

looms large on the wall behind her shadow. It's male, angular, sinister. But is it a shadow at all?

THERE'S NO-ONE ELSE IN THE ALLEY

to throw this other ominous shadow.

The pretty girl pauses for a moment, reaching into her purse, looking around almost fearfully. She takes out a package of cigarettes. This is the why she came into the alleyway. Her parents would kill her if they found out she was smoking. She lights a cigarette, coughs and chokes, (*what a stupid habit*), as ...

THE OTHER SHADOW

changes shape, looking for all the world like *a cobra's shadow* undulating across the wall, until it is right behind the pretty girl. The shadow snake rises up, weaving back and forth hypnotically, as if watching in fascination as the pretty girl smokes her cigarette.

CUT TO:

EXT. CEMETERY - NIGHT

The CLOCK CHIMES in the distance. Rudolph and Tony peer out from behind a headstone.

TONY

When you find your family, are you leaving?

RUDOLPH

We must look for something first, then we'll go.

TONY
Look for what?

RUDOLPH
Can't say. It's a secret.

TONY
Who am I gonna tell? Besides no-one
believes me anyway.

Rudolph mulls it over - decides it's okay. He moves to a stump. Inside is a small puddle of water. He sticks his finger in and moves it in slow circles. Tony looks on.

THE PUDDLE

turns cloudy, and as Rudolph describes them, the images start to appear, starting with a COMET easing across the sky. He speaks with reverence, telling the story almost by rote.

RUDOLPH (V.O.)
Once every century the Comet of the
Dark Souls passes before the full
moon. The family gathers, and raises
an ancient amulet to the skies as the
comet reaches the moon's center...

The cloudy water rises out of the stump, creating a MIST SCREEN on which the images appear. Rudolph stands before it, staring with reverence. The outline of the amulet is burned into the mist, as if cut by an invisible laser.

RUDOLPH
The amulet will take us home to
Necrocadia.

TONY
Necro what?

Rudolph turns his focus back to the mist screen where the mysterious image of the amulet begins to glow, spilling a soft red light on the boys' faces

RUDOLPH
Necrocadia. Father says it's our true
home. The one place where we can
truly be at peace.

TONY
Vampire heaven. What's it like?

RUDOLPH
We'll only truly know once we're
there.

Both boys stare at the image of the glowing amulet.

RUDOLPH

(continuing)

There is only one problem. In three nights, the comet is due, and we only have half an amulet.

TONY

Bummer.

Rudolph turns back to the heavenly image - a reverent pause, then TWO BLACK PANTHERS dive through the mist screen. The screen dissipates as the panthers take Rudolph to the ground.

Tony dives behind a tombstone and peers over it.

Rudolph and the two panthers roll around on the ground, their howls unearthly. Tony can't bear to watch, as his friend is apparently being ripped to shreds. Then ...

THE TWO PANTHERS TRANSFORM INTO A MAN AND A WOMAN --

The metamorphosis from feline to human is extraordinary -- their glowing cat's eyes the last thing to change.

The man is FREDERICK, Rudolph's father. He's dressed in evening clothes that date to the 1920's, his black cape's in the style of an opera cloak -- a rakish urbane vampire.

FREDERICK

Hello, Son!

His wife, FREDA, has very pale skin, and wears an evening gown straight off a 1920's Paris runway.

FREDERICK

(continuing)

Rudy! My dear little Rudy!

Frederick continues to rough house with his son, effortlessly lifting him and *tossing him a good twenty feet* into the air. Rudolph giggles gleefully, and *swan dives back into his father's arms.*

Tony looks on with a smile and a hint of longing.

ANGLE ON - THE WOODEN SHACK IN THE BACK OF THE CEMETERY

A light clicks on inside, the curtains part and the NIGHT WATCHMAN looks out, squinting. He puts a phone to his ear.

BACK TO SCENE

FREDERICK
Where's your brother?
(shouting)
Gregory!

CUT TO:

EXT. ALLEY ADJACENT TO CITY HALL - NIGHT.

ON THE WALL --

The *shadow snake* transforms yet again, becoming the two-dimensional silhouette of a *classic vampire*.

As the pretty girl crushes her cigarette butt, the *shadow vampire's face* rises out of the wall, becoming *three-dimensional* -- a young male, fangs revealed, ready to attack. Then, Frederick's voice echoes through the young vampire's mind.

FREDERICK (V.O.)
Gregory!

It's not to be ignored. The young vampire *springs out of the wall, leaving its shadow behind, flying out of the alleyway so quickly that the pretty girl only feels a cold breeze*. But that breeze is enough to send her running from alley. She doesn't even see ...

THE VAMPIRE'S SHADOW --

still posed to attack, the blackest of blacks, left frozen on the wall.

CUT TO:

EXT. CEMETERY - NIGHT

The ground beneath Freda's feet begins to rise and fall, as *if something is burrowing upwards*.

FREDA
Perhaps this is Gregory, now.

But, *rising out of the earth*, ANNA appears. She's a dark beauty, only ten, but dressed in an evening gown every bit as sophisticated as her mother's. She uses an opera fan to brush the damp cemetery dirt from her dress.

ANNA
I chose the road less traveled ...
and I got lost.

FREDA

Anna, dearest...

Freda hugs her daughter. Anna happily embraces her mother but then her aristocratic little nose starts sniffing.

ANNA

Someone else is here. Oh, look.

She points at...

TONY - BEHIND THE TOMBSTONE.

FREDERICK

gestures -- "Come hither!" -- and Tony levitates over the tombstone, landing on his feet in front Frederick. Frederick raises a threatening hand...

RUDOLPH

No! He's my friend.

FREDERICK

A mortal?!

Frederick puts a single long finger under Tony's chin and lifts him off the ground. Tony dangles, mute and terrified.

RUDOLPH

I was hungry. I thought he was one of us...and he knows about...

FREDERICK

(turning on Rudolph)

You can not trust a mortal!

Frederick raises Tony right up to his face. Frederick's fangs sprout.

FREDA

(calming)

Frederick, darling. Consider the consequences of your actions. Pass the boy please.

Frederick passes Tony over to Freda. Freda holds Tony with a single slender finger rested under his chin.

RUDOLPH

He's different, mother. He likes vampires.

FREDA

And my poor Rudy has been dying for a friend.

She puts Tony down. The next thing he knows, little Anna has lifted him off the ground with a finger tucked under his chin.

ANNA

I think he's cute, mommy. Can't we keep him?

FREDERICK

Keep him?!

TONY

You heard what Rudolph said. I'm his friend.

He grabs Tony by the collar.

FREDERICK

You could be many things to my son. Victimizer, slave -- dinner. But you can never, ever be his friend. Leave now, boy. Or you'll never see another sunrise.

RUDOLPH

But he willingly gave me his own blood!

Tony awaits Frederick's response. Frederick's EYES TURN RED, his voice is full of menace..

FREDERICK

Leave, I say.

He tosses Tony to the ground. Tony runs away; hurt and confused. On his way out, he trips over a HOSE. He visually traces the path of the hose and discovers that it leads right up to...

ROOKERY'S TOW TRUCK

It's parked behind a large mausoleum, hidden in the shadows. The hose is attached to a NAIL GUN which Rookery aims at...

THE VAMPIRES

We hear - KA-CHUNK! FFFFT!

a TINY WOODEN STAKE, about the size of a golf pencil, pierces the bark of a tree just over Rudolph's shoulder. Frederick grabs Rudolph and rolls him to the ground.

Rookery charges, nail gun aimed, the hose dragging behind.

FROM ACROSS THE CEMETERY --

The young vampire from the alleyway, (whom we'll soon know as GREGORY), charges Rookery, leaping from tombstone to tombstone, ready to pounce on Rookery.

Rookery is ready. He expertly whips out a set of NUMCHAKAS, flips them like a butterfly knife, and they snap into the shape of a cross.

FREDA

Gregory! No!

BZZZT! Gregory is blasted backwards.

FREDERICK

(to Freda)

Take the children!

Freda grabs her children and they retreat to the shadows.

Rookery charges after them but Frederick flies right into his path. Rookery whips out another set of numchakas and now he has TWO CROSSES. He holds them both up.

BZZZT! BZZZT! Frederick is jolted against a tree.

FREDA

Frederick!

Rookery moves towards him, both crosses raised. The invisible force holds Frederick against the tree. He struggles as Rookery gets right up on him, aiming the gun.

ROOKERY

I've been waiting for this for a long time.

Rookery raises the gun and pulls the trigger. NOTHING HAPPENS.

TONY AT HIS TRUCK

He holds the air hose in one hand, a pocket knife in the other. He has just cut the hose in half.

Anna emerges from the shadows, seeing Tony.

ANNA

(swooning)

Chivalry is not yet dead.

Freda's hand reaches from the shadows and pulls her back in.

Rookery turns. Frederick is gone.

Rookery spins around. He sees Frederick, who has gathered his family and is fleeing into the shadows.

THE VAMPIRE FAMILY

literally become shadows, becoming one with the dark.

ROOKERY

sets his sights on Tony and races after him. Tony beats feet across the cemetery.

Rookery stops at this truck and sifts through several SMALL CO2 canisters. He frantically shakes them, trying to find one that's full. Hastily, he attaches one, gets Tony in sight and fires - KA-CHUNK!

The tiny stake whizzes past Tony and takes off a piece of tombstone. Rookery gives chase, firing the gun, narrowly missing Tony each time.

NEAR THE BLUFFS

Tony finds himself at a dead end. Before him is a forty foot drop. He turns, Rookery closes in, backing Tony into a large tombstone. He's got him - trapped. No where to run.

Rookery raises the nail gun, takes aim and ...

THWOOMP! The ground opens up and SUCKS TONY UNDER. THWOOMP! The ground closes back up again.

Rookery claws at the spot, then fires off several shots of frustration. KA-CHUNK! KA-CHUNK!

NIGHT WATCHMAN

(O.S.)

You got some kinda problem?

Rookery turns to find a bright flashlight beam in his face. Holding the light is the gruff, old NIGHT WATCHMAN.

ROOKERY

My problems don't concern you.

NIGHT WATCHMAN

They do when you're in my cemetery.
Now let's get a move on. Visiting
hours are sun-up to sundown.

Rookery lets out a little growl of frustration and looks back to the ground..

In a FAST MOVING SHOT, we zip down through the layers of earth and land in ...

INT. UNDERGROUND/CATACOMBS - NIGHT

A CHAMBER CARVED FROM THE EARTH, intersected by tunnels. The dirt walls are finished with surprising grace and detail, as if rendered by some odd combination of a Gothic artist and a mole.

THE VAMPIRE FAMILY

hovers menacingly around Tony, who is CAKED WITH DIRT -- only the whites of his eyes visible. Rudolph stands before him.

RUDOLPH

For the record, you just burrowed.

Gregory snatches Tony away from Rudolph, giving him a mighty, teeth-rattling SHAKE. The dirt and mud fall away, revealing a gasping, gagging Tony. He opens his mouth and removes A DIRT CLOD the size of a golf ball. He thirstily sucks in the dank catacomb air, while wiping his eyes, allowing him to get his first good look at Gregory.

Gregory's posh and decadent in a 19th century way -- like a turn-of-the-century young Londoner who spends his time drinking and whoring when away from the university. He's also the most overtly homicidal of all our vampires -- he radiates menace.

GREGORY

How thoughtful, little brother. Take out...

TONY

Please...put...me...down.

FREDERICK

Put him down, Gregory. He's...
(he can barely say it)
Rudolph's friend.

Gregory finds that hilarious.

GREGORY

His what?

He bares his fangs, ready to devour Tony.

FREDERICK

Gregory, you're not to drain one drop from that boy. Put him down.

Gregory isn't ready to give up Tony yet.

FREDERICK

I won't ask you again.

Gregory finally obeys his father.

He drops Tony on his butt, hard. Tony just lies there, limp with exhaustion.

FREDA

Go and prepare the coffins, darling.

Gregory gives his mother a kiss, pinches Anna's cheek, then turns back to Tony.

GREGORY

(to Tony)

We'll meet again soon ... friend.

He swaggers away, disappearing into the darkness of the chamber.

FREDERICK

(to Tony)

What you have done is foolish.

FREDA

Foolish... but brave.

Frederick leans over to pick Tony up again. The pendant he wears around his neck dangles right over Tony's face. It is, of course, THE HALF AMULET PIECE. Tony's eyes light. He tries to speak but can't find the words.

FREDA

(continuing)

What is it?

Tony is so mesmerized by the amulet piece he unconsciously reaches for it.

RUDOLPH

I've been trying to tell you...he knows about the amulet.

Frederick's eyes turn red, suddenly guarded.

FREDERICK

He's after it, He's a hunter!

Compelled, Tony reaches out and clasps the amulet.

TONY'S HAND, CLUTCHING THE AMULET, TREMBLES AND GLOWS.

Frederick grabs for the amulet, prying at Tony's fingers. Then, he, too, is seized by the trembling. His hand clasps Tony's.

The trembling travels over both their bodies, their eyes flutter and roll back in their sockets. Frederick and Tony LEVITATE and we see a series of quick, disjointed images:

THEIR VISIONS

- the vampires huddled in a circle, raising the amulet - the amulet flipping end-over-end into the ocean - the vampire, Von, diving in to the water. - THEN, AN ORNATE COAT OF ARMS BEARING THE LETTER "A" that bursts into flames.

INT. UNDERGROUND/CATACOMBS - NIGHT

Their trembling stops. Tony opens his eyes. The AMULET still glows in his hand.

He quickly drops it. But the amulet has left an impression, like A BRAND. This brand glows for a brief moment, then fades away.

TONY

Wow.

FREDERICK

(excited, shocked)

We shared visions.

TONY

Like my dreams.

FREDERICK

(to Freda)

They were visions from our world.

FREDA

He does have sympathy for the dark souls.

Frederick turns back to Tony, looming over him.

FREDERICK

Boy...

Tony cowers, but Frederick's manner changes to something resembling acceptance.

FREDERICK

(continuing)

There was one image I've never seen.
A crest.

TONY

I know I've seen it before.

FREDERICK

This is the clue we've been looking for! Find the crest, and the amulet will surely be nearby. We've spent centuries looking for the missing piece of the amulet. This is the answer to our darkest prayers.

RUDOLPH

I told you he was alright.

Rudolph beams.

FREDERICK

You've done well, little vampire.
That is, if your friend is willing to
help.

Anna stares at Tony, completely smitten.

ANNA

Of course he'll help.

TONY

I don't know if I can as me.

FREDA

What do you mean - "as you"?

TONY

I just think I'd be a lot more useful
if you gave me, you know, like a
special power or something.

Freda turns to Frederick. They share a knowing nod.

FREDERICK

Come with me.

INT. UNDERGROUND DEN - NIGHT

This chamber resembles a Victorian sitting room, filled with
cobweb laden furniture from many different eras. Oil lamps
flicker and bathe the area in a soft glow.

Frederick, his back to us, hovers over an OLD WOODEN CHEST.
He turns around, extending a BLACK CAPE.

FREDERICK

(solemn)

This has been in my family for
generations. It will give you the
strength, the cunning, the skill of
a vampire.

Frederick places the cape around his shoulders.

TONY

Can I fly with this?

RUDOLPH

I told you, it takes years to learn
how to fly. But you have to start
somewhere.

TONY

And after I've find the crest and you
get the amulet, then you'll make me
a real vampire?

Frederick looks to Freda. They share a concerned glance.

FREDA

This mission will be your test.

FREDERICK

That man up there. Rookery. He has
slaughtered our kind and plundered
our treasures. All for this.

(holding the amulet)

It's worth to us is immeasurable.
It's our passage home, boy. But in
the wrong hands, its powers could be
catastrophic.

FREDA

We need your mortal skills. During
the daylight, blending in.

Tony eyes the family, then his new cape.

TONY

Okay. I'll do it.

A sigh of relief from the vampires. Anna swoons.

INT. CORRORIDOR - NIGHT

The vampires lead Tony to a certain spot, then stop.

FREDERICK

Guard the cape well and treat it with
respect. It has great power.

Rudolph grabs Tony and goes into a spin, burrowing into the
ceiling above.

FREDA

I thought that was just an old drape.

FREDERICK

(smiling)

It is.

INT. TONY'S BEDROOM - NIGHT

Tony lies in his bed, asleep, clutching his new cape like a
precious security blanket. His eyes flutter as he enters
R.E.M. sleep. Moving in on his fluttering eyes ...

TONY'S DREAM

A wave breaks and washes over the lifeless body of the vampire, VON. The HALF AMULET PIECE sits just beyond his reaching hand. A beautiful young colonial woman (ELIZABETH ASHTON) kneels beside the amulet and picks it up. Instantly, she begins to shake, as if having a seizure.

We focus on her ring - THE COAT OF ARMS WITH THE "A" inside.

Suddenly, VON'S HAND thrusts into frame, grabbing hers. Both hands tremble.

ELIZABETH stares at her hand.

Branded in her palm is the image of the half amulet. It GLOWS for an instant - then miraculously fades away.

DOTTIE (O.S.)

Tony!

INT. TONY'S BEDROOM - NIGHT

OUT OF THE DREAM, Tony shoots awake. Dottie is hovering over the bed.

DOTTIE

Time for school. Up and at 'em.

Dottie leaves. Tony looks at his hand. The impression of the half amulet piece glows, then slowly fades away.

TONY

Wow.

EXT. SKY - MORNING

AGAIN, A FAST PACED MOVING SHOT

Out the window, towards the sun, over treetops, over the town and finally landing in...

EXT. MCLAUGHLIN FARM/PASTURE - MORNING

The sun rises directly opposite the barn. Old Man McLaughlin throws open the huge barn doors, the sunlight streaming in on

TWO COWS.

They hiss and run for the shade.

MCLAUGHLIN

Cora? Clara ...?

INT. BARN - MORNING

McLaughlin ventures into the darkness of the barn and approaches a large FEED BIN.

Inside the bin is MITSY, lying on her back with her hoofs extended. When McLaughlin gets closer, Mitsy's head turns - in classic horror film fashion - and her eyes pop open. THEY'RE RED!!

INT. CITY HALL - DAY

Bob is giving a presentation to the assembled CITY COUNCIL MEMBERS who are gathered around a heavy oak table. Alexander Ashton sits at the head of the table.

Bob nervously shuffles ART WORK set up on an easel.

BOB

...renovating the port with fifty new shops and restaurants. Now, our market research shows that the Hong Kong investors react favorably to mascots, so I'm proposing...

Bob REVEALS A NEW PIECE OF ARTWORK -- A CARTOONY CARICATURE OF A SMILING COD FISH wearing a sailor suit and hat.

BOB

(continuing)

Curtis the Cod.

Bob anticipates some "ooos and ahhhs" of approval but the council members' eyes dart nervously towards Ashton, waiting for him to take the lead.

ASHTON

Four of the richest men in Hong Kong are coming to my house tomorrow night, and you want to show them -- a cod?

BOB

How 'bout a crab? Or maybe a lobster...

There's the CRASH of the chamber doors being thrown open. All heads turn to find Rookery standing there, puffing on a cigar.

ASHTON

What the hell are you doing here?

Rookery strides towards them, arrogant and intimidating.

ROOKERY

I come for the night watchman position. In your cemetery.

ASHTON

We have a night watchman.

ROOKERY

Not for long. There are vampires there. He won't last.

Ashton picks up the phone.

ASHTON

Get a deputy in here.

Rookery leans over and puts a finger on the plunger.

ROOKERY

I will leave on my own accord. But they will not. You, of all people, should know that, Mr. Alexander Ashton.

Now, Ashton tenses. Rookery knows something.

ROOKERY

(continuing)

I'll be waiting for your call.

He turns and leaves, calm and confident.

ASHTON

Man's insane.

But Bob sees inspiration.

BOB

Maybe our mascot should be a vampire.

Ashton just glares.

BOB

(continuing)

Just a joke, sir. A very bad, distasteful joke.

Bob folds, ashen and chastened.

CUT TO:

EXT. SIDEWALK OUTSIDE CITY HALL - DAY

Tony speeds down the sidewalk on his skateboard en route to school. He proudly wears his new cape, admiring the way it flaps in the breeze - like Rudolph's.

Rookery comes from the other direction, his head bowed in his hands, as he lights a cigar. He looks up, blocking Tony's path with his tattooed forearm, staring intently. Then, he recognizes Tony from the cemetery and drags him into ...

EXT. ALLEY ADJACENT TO CITY HALL - DAY

Rookery pins Tony against the wall and flings open his overcoat, revealing A MINIATURE MUSEUM'S WORTH OF CROSSES AND ANTI-VAMPIRE TOTEMS pinned to the lining.

ON THE OPPOSITE WALL --

Gregory's shadow stirs, unseen by Rookery. But Tony sees it and his eyes go wide.

The Shadow Thing folds its arms, as if bemused by Tony's predicament.

Rookery looks to the sun, then back to Tony.

ROOKERY

What kind of vampire are you?

Tony feels heat in the palm of his hand -- the exposure to Rookery's vampire totems is causing the brand in his palm to glow. He closes his fist but orangish light leaks from between his fingers.

TONY

There are no such things as vampires,
Mr. Crazy Person. And I'm not
supposed to talk to strangers.

Tony darts away but Rookery grabs him by the wrist, squeezing hard. Tony's hand opens, revealing the glowing impression of the amulet.

ROOKERY

No such thing as vampires, eh?

Rookery bends Tony's wrist back, until they're both staring at his palm.

The Shadow Thing rises higher on the wall, so it can get a better look at Tony's palm.

TONY

Hurts, hurts...

ROOKERY

Held the amulet, huh little vampire?
I did, too. Once -- for a second.
This is what it did to me.

He shows Tony THE PALM OF HIS RIGHT HAND. There's a LIVID IMPRESSION OF THE HALF-AMULET burned into his palm.

TONY

(shouting)

Help!!!

Rookery covers Tony's mouth with that scarred palm.

ROOKERY

I'm not going to hurt you. We share too much... The secrets of the undead... But you're young, foolish. You think your place is to help them. That's what they want you to think. But no mortal is meant to help the undead. Only hunt them. Like me. They'll use you to find the amulet, then they'll kill you.

TONY

You're a liar.

Rookery has loosened his grip on Tony's wrist but still won't let him pass.

ROOKERY

They are the liars. But you don't have to fall for their lies. A brave, bright boy like yourself, an experienced hunter like me -- I'd be honored to call you partner. That's your true destiny. Together...we could remove a scourge from the world.

A PATROL CAR pulls into the driveway. Rookery turns. Tony seizes the opportunity and runs away.

The Shadow Thing freezes against the wall, back to its original shape -- the silhouette of a vampire.

ROOKERY

(continuing)

We'd be heroes!

THE DEPUTY

steps out of his car, waiting behind the open door.

Rookery tips an imaginary hat and moves on.

CUT TO:

EXT. LIBRARY - DAY

Tony, wearing his cape, comes out of the library, his nose buried in a book. Some KIDS standing by the library doors start laughing. Tony looks back at them, baffled. The cute RED HEADED GIRL (the only kid not laughing), breaks away from the crowd and removes a note that's been taped to Tony's back.

The NOTE reads: "I WANT TO SUCK YOUR BLOOD". Tony's face goes crimson.

RED-HEADED GIRL
Your book report was great.

Tony stammers a shy thanks -- a vampire obsession doesn't leave much time for girls -- and walks away. Suddenly, he's riveted by an illustration in the book.

CLOSE ON THE OPEN BOOK - and the image of a FAMILY COAT OF ARMS WITH AN ORNATE "A" INSIDE. Beneath it is the sur-name: ASHTON - a match for the "Fiery A" that's been haunting Tony.

TONY
It belongs to the Ashtons!

NIGEL
What belongs to us?

Tony looks up. NIGEL and FLINT are right in his face.

FLINT
Yeah what? Your ass?

NIGEL
Hey Flint. Maybe Tony the phony is actually a real live vampire today. Better check and see.

Tony tries to run away, but the two junior thugs wrestle him to the ground. Tony screams in protest as he undergoes what has become a daily ritual. Kids instantly swarm around them.

The Cute Red Headed Girl runs up, but is pushed to the back of the circle of kids.

Flint rubs garlic paste in Tony's face. Tony is about to cry, but out of the corner of his eye, he sees the dark folds of his cape. It fills him with a surge of confidence. He breaks free, and pushes Nigel and Flint backwards. They fall over, surprised.

Tony leaps to his feet, FANS HIS CAPE AND CHARGES Nigel, slamming into him. Nigel gets tangled in the folds of the cape. The two boys roll around in the dust throwing wild random punches. Kids SCREAM and CHEER. The Red Headed Girl gets through the knot of kids and can't help but cheer Tony on.

The Principal arrives and pries the two boys apart. Tony has a bright bloody nose.

CUT TO:

INT. ASHTON'S OFFICE - DAY

Ashton has poured himself a scotch and is muttering something about "vampires, it's a damn nightmare". He looks out his window and sees THE VAMPIRE SHADOW looming on the alley wall.

ASHTON
(shouting)
Thompson!

EXT. ALLEY ADJACENT TO CITY HALL - DAY

Bob has been summoned to the alley by Ashton and THE CHIEF OF POLICE. Bob looks like he could weep.

ASHTON
Now, your boy's gone too far. Vampire graffiti! It's disgusting!

INT. DOTTIE'S CAR - DAY

Tony has a tissue to his nose, his head tilted back. Dottie, now dressed all in blue complete with blue high top Converse, drives, obviously angry and frantic.

DOTTIE
Suspended. And for fighting! Your father is going to hit the roof!

The car continues down the street. We HOLD ON...

EXT. HARDWARE STORE - DAY

Rookery comes out, having just attached a CO2 cartridge the size of a fire extinguisher to his nail gun. He tests the fit, then pulls the trigger. KA-CHUNK.

FFFFT! The tiny wooden stake flies across the street, takes a WOMAN'S wig off and sticks it to the wall of the post office.

Rookery moves on, oblivious to the chaos across the street.

CUT TO:

INT. TONY'S BEDROOM - DAY (CONTINUING)

Tony sits on his bed. Dottie, a little calmer now, nurses his wounds.

DOTTIE
All of this vampire business... no wonder the kids keep picking on you.

TONY
They pick on me because I'm different. I don't have any friends at that school.

DOTTIE
What about this new friend - the one from the armoire?

TONY
He's different.

DOTTIE
Well, there you go.

TONY
No, I mean he's different - like me.

DOTTIE
Then I'd like to meet him. And his parents. Why don't we have them for dinner?

TONY
Because they'd like to have us for dinner.

DOTTIE
Either way is fine.

TONY
Mom, you're not listening. Sit down. Stop doing that for a minute and sit here. I have to tell you something.

Mom sits on the bed. Tony sits up, thinking. How shall he put this....?

TONY
(continuing)
The kid in the armoire -- he didn't want to come out because...now don't freak out, okay because I'm not supposed to be telling you this...he didn't come out because - he's a vampire.

DOTTIE
Tony, sweetie. You've got to stop talking like this. It's like you're begging your father to send you away. A little more hard work with the therapist and a little less imagination and we'll all be a lot happier.

She kisses Tony on the forehead, then heads for the door. On the way, she trips on a LOOSE FLOORBOARD. She jams the board back in, stomping it firmly into place. Tony looks down at his hand. The AMULET BRAND is glowing.

Tony holds it up to show her - BLAM! The door closes.

TONY
Oh by the way, my hand glows, too.

He plops back down in his pillow, frustrated.

CUT TO:

INT. NIGHT WATCHMAN'S SHACK - DUSK

The last glimpse of the sun disappears behind the trees.

There's a knock on the Night Watchman's window. He looks up and sees Rookery, waving A BOTTLE OF SINGLE MALT SCOTCH.

ROOKERY

I came to apologize.

The Night Watchman smiles -- Rookery has found the key to this old man's heart.

CUT TO:

INT. TONY'S BEDROOM - NIGHT

Tony lies sound asleep in his bed. A MOTH flutters through the open window, flying over to Tony and tickling his nose. Tony brushes it away but the moth is presistent, finally waking him. Tony sees the moth.

TONY

Is that you, Rudolph?

The moth begins one of its extraordinary transformations, metamorphosing into Rudolph.

RUDOLPH

It's me.

TONY

Not quite.

Rudolph still has the head of a moth. He reaches up, feeling his insectoid head. *When he speaks his voice is half-bug...*

RUDOLPH

I swear it's the cow's milk. It's screwing up my system.

He *shakes his head until it's blur*, finally becoming fully Rudolph.

RUDOLPH

Did you find the amulet?

TONY

No. But I found this.

He shows Rudolph THE BOOK OF FAMILY CRESTS.

TONY
(continuing)
This is the crest I saw in my dream.
It's at Ashton's Manor!

ANNA (O.S.)
I don't believe we've been properly
introduced.

The boys turn. Anna stands in the open window. She hops down
and whips open her Chinese fan.

RUDOLPH
I told you not to follow me.

ANNA
Anna Sackville-Bagg. So nice to make
your acquaintance.

Tony, a little taken aback, turns to Rudolph.

RUDOLPH
She saw what you did last night and
she's been goo-goo ever since.

ANNA
I wrote you a poem. Would you like
to hear it?

TONY
Well, I ...

ANNA
Splendid. I recite.

She snaps into a dramatic pose.

ANNA
(continuing)
Your face saw I in the cemetery -
Filled with fright - For the night
was scary - Still you face the foe
undaunted - It was then I knew it was
you I wanted...

A pause, he thinks she's done. Suddenly, she starts again.

ANNA
(continuing)
To hold me when the winds are raging!
To grow old with me - though I'm not
really aging - To honor and cherish
till death do us part - And I'm
already dead - So that's a start.

She drapes herself across his lap and puckers up, awaiting a
kiss. After a beat, she opens one eye.

ANNA

(continuing)

This is the part where you're so filled with passion, you take me in your arms and kiss me.

TONY

No way.

ANNA

(swooning)

Painfully honest. I like that in a man.

Anna wraps her arms around him. Rudolph pulls her away.

RUDOLPH

(to Tony)

Let's go find the amulet.

ANNA

Oh, yes! Let's!

RUDOLPH

Not you.

Tony drags the store dummy from under the bed and throws the covers over it, staying out of the sibling skirmish.

ANNA

I'll tell.

RUDOLPH

You're too little.

ANNA

And I always will be! Is there no pity sitting in the clouds that sees into the bottom of my grief?

Anna buries her sobbing face into Rudolph's shoulder.

RUDOLPH

It will be different when we're in Necrocadia. And in order to get there, we have to find the amulet.

Anna wipes away the tears, and then straightens Rudolph's cape -- a vampire's sign of affection.

ANNA

Into the breach, dear brother. I'll take care of Father.

Before they leave, she grabs Tony's hand with tender affection.

ANNA

(continuing)

Parting is such sweet sorrow that I shall say good night till it be the morrow.

(aside to Tony)

That's Shakespeare. I could have been the original Juliet, you know. But Willie didn't think a nine year old hand enough passion.

(seductively)

He was wrong.

She bats her eyes lovingly at Tony, who is attracted and repelled, all at once. Rudolph drags him away, flying off with Tony, as Anna perches herself on the window sill and waves a small hanky.

ANNA

(continuing)

I miss him already.

CUT TO:

EXT. NIGHT WATCHMAN'S SHACK/FRONT PORCH - NIGHT

The Night Watchman and Rookery sit on the porch rockers. The Night Watchman fills two shot glasses from his silver flask.

NIGHT WATCHMAN

(a little tipsy)

I got no family, no one to be with.
Just me and all these dead people.

ROOKERY

I'll drink to that. To dead people.

CLINK - the glasses bang together. The Nightwatchman takes one final healthy gulp and passes out.

CUT TO:

INT. CATACOMBS/COFFIN ROOM - NIGHT

Again, we're in the room where the coffins rest on pedestals. There is an eerie stillness for a moment, then

BLAM! FREDERICK'S COFFIN LID SLAMS OPEN.

Frederick rises, clutching the amulet and trembling like mad. Freda's coffin opens, she sits up.

FREDERICK

I've had a vision!

He lets go of the amulet and the trembling stops.

FREDA
Of what, darling?

He leaps out of his coffin, pacing with excitement.

FREDERICK
A lighthouse. It must be a clue.

FREDA
Darling, it's the boy. Tony's room is
in a lighthouse. You must trust him.

Frederick paces some more, not pleased with this answer.

FREDERICK
I'm going out. We can not place the
fate of our people in the hands of a
twelve year old mortal!

Anna tip-toes into the room, not aware that her parents are
awake. They spot her. She sees them and quickly snaps into
a nonchalant pose.

FREDERICK
Where have you been?

ANNA
Who? Me?

Freda opens the junior sized coffin next to hers.

FREDA
And where's your brother?

Anna does a quick bit of misdirection:

ANNA
Look! Gregory's out again!

Indeed his coffin is empty, the lid flung carelessly aside.

FREDERICK
You children will be the death of me!

ANNA
But we're already...

FREDERICK
Don't even say it.

CUT TO:

EXT. CEMETERY - NIGHT

ROOKERY

has attached a rope to the Nightwatchman's ankle and hung him over a tree limb a good six feet off the ground. The rope is attached to a winch on Rookery's truck.

Rookery leaps off his truck and jerks the rope. The winch unwinds, giving him more slack. He puts on a pair of gloves, places his index finger on the rope and, like an ace fisherman, readies himself for a strike.

ROOKERY

Come and get it.

CUT TO:

EXT. ASHTON MANOR/GATE - NIGHT

We're CLOSE ON a crest that forms when the gates are closed. But this isn't the crest - it's a circle with thirteen stars.

OUT TO: Tony and Rudolph standing in front of the gate. Tony holds his crude drawing of the crest up against the one on the gate.

TONY

This isn't it. I don't get it.

RUDOLPH

Must be here somewhere. We'll have to keep looking.

As they move, they wipe the frame and we ...

CUT TO:

INT. CEMETERY - NIGHT

THE NIGHT WATCHMAN dangles. Rookery's gloved finger twitches anxiously against the rope.

ROOKERY

Come on. You know you want it.

Endless seconds pass, then --

GREGORY --

explodes out of the ground, leaping straight into the air, grabbing the Night Watchman. Gregory dives straight back into the hole he came out of pulling the Night Watchman with him.

THE WINCH unwinds like a huge fishing reel. ZZZZZZZZ!!

INT. UNDERGROUND - NIGHT

Gregory gallops down the cavernous corridor, dragging the Night Watchman's body and licking his chops, laughing wildly.

He passes another tunnel where Frederick, Freda and Anna are standing. They see the rope.

FREDERICK

Oh no.

(to Freda & Anna)

Stay here.

EXT. CEMETERY - NIGHT

Rookery throws a switch on his truck. The winch stops!

INT. UNDERGROUND - NIGHT

GREGORY continues in his gallop, then- THOING! The body of the Night Watchman is yanked out of his hands.

FREDERICK AND FREDa stop as the body slides right between them.

THE WINCH - winds and winds.

THE NIGHT WATCHMAN'S BODY - slides through the corridors.

FREDERICK leaps for the body and grabs on. He tries to pull the body back but can't get his footing. He looks ahead.

The ROPE rapidly rewinds through the opening above. Frederick, still clinging to the body, is almost to the hole where the Night Watchman was sucked under.

Frederick hangs on as long as he can, and just before they reach the hole, he lets go.

EXT. CEMETERY - NIGHT

The Night Watchman's body is sucked up through the dirt. Rookery shuts off the winch and rushes to inspect the body.

There are TWO TINY HOLES ON THE NECK.

Rookery smiles - victory.

INT. UNDERGROUND CORRIDORS - NIGHT

Frederick confronts Gregory.

FREDERICK

Did you bite him?

GREGORY

Just a taste, father.

He can't hide his smirk.

FREDERICK

You've betrayed your entire family.
I'll never forgive you for this.

He turns away. Gregory mutters...

GREGORY

You're the traitor.

Frederick turns back to errant son.

FREDERICK

What did you say?

Gregory is intimidated. It takes him a moment to find the words but then they spill out, in a rush of anger.

GREGORY

You're the one who's betrayed us.
We're vampires -- the Gods of
Darkness -- but you've turned us into
cowards. Crawling into our holes like
worms.

FREDERICK

What would you have us do?

GREGORY

Fight back! Make these mortals' blood
run cold.

FREDERICK

And you could do it, Gregory. You're
young, strong, ruthless. And you're
willing to risk a stake through the
heart to prove it.

GREGORY

Better a stake than this ... prison.

FREDERICK

For you, perhaps, but what about
Rudolph, Anna, your mother? Are you
willing to risk their existence to
prove you're this dark God you speak
of?

Frederick goes to Gregory, putting his hands on his shoulders.

FREDERICK

Do you think this is what I want for
us? Do you know how often I want to
rise up and show these mortals the
true meaning of fear?

(more)

FREDERICK (cont'd)

But we're almost home, Gregory! Home.
Everything else is meaningless ...
Remember that and don't disobey me
again. There's only one creature on
this earth stronger and more ruthless
than you and that is I ...

Gregory breaks away from his father, disappearing into the shadows.

CUT TO:

EXT ASHTON MANOR - NIGHT

Rudolph and Tony HOVER HIGH IN THE AIR over the manor.

TONY

I don't get it. It's the Ashton
Family Crest. It should be here.

RUDOLPH

Maybe they lived somewhere else.

TONY

Wait a minute. There it is! That's
it!

ASHTON MANOR'S LARGE GARDEN - AERIAL P.O.V.

The maze of hedges and sidewalks are lined with lit tiki-type torches, causing it to glow like a FIERY SHAPE OF A SHIELD - a coat of arms with AN ORNATE "A" IN its center.

Rudolph and Tony descend towards A CIRCLE OF TALL TREES in the center of the garden maze and just as they get upon them - BLAM! -- Rudolph is jolted backwards. He and Tony tumble to the ground. Tony rolls towards the trees.

AT THE BASE OF THE TREES is a wall of dense foliage. Tony parts the foliage like a curtain to find...

THE ASHTON FAMILY CRYPT,

A domed structure of Italian marble that has been vampire proofed to the max; crosses of varying size, huge bundles of garlic.

RUDOLPH

Let me guess. Crosses?

TONY

Tons of 'em. And garlic, too.

RUDOLPH

You'll have to go in without me. I'll keep watch.

Tony looks at the huge stone door that bears the ASHTON FAMILY CREST. It's locked with a thick padlock.

TONY

The door's padlocked. Think you can zap it open.

RUDOLPH

Too much vampire-proofing. What we need is a key.

TONY

Which is somewhere in there.

They both turn towards Ashton Manor. Tony suddenly lights with an idea, followed by a devilish smile.

TONY

(continuing)

And so is someone else.

CUT TO:

INT. NIGEL AND FLINT'S BEDROOM - NIGHT

Nigel and Flint lie sound asleep in their double bed.

RUDOLPH

levitates through their open window, pulling Tony with him.

TONY

(whispering)

Cute, aren't they?

RUDOLPH

(whispering)

Want to really scare them?

Tony nods like he can't wait.

RUDOLPH

(whispering)

Then, hold on. This could tickle.

And Rudolph merges with Tony, their two bodies becoming one.

NIGEL AND FLINT --

both stir under the covers, as if they're having nightmares. But their real nightmare hovers over them.

TONY/RUDOLPH (O.S.)
 (they speak in two
 voices like weirdly
 phased stereo)
 Oh, boys. Rise and shine! Time to get
 up!

NIGEL
 (half asleep)
 It's not morn...

He opens his eyes and sees...

TONY/RUDOLPH --

*their images blurring, separating, then merging again like
 bad reception on a T.V.*

Nigel screams, digging his fingers into Flint, who jolts
 upright and joins the scream fest.

TONY/RUDOLPH
 Welcome to my nightmare!

Nigel and Flint scream again and look down at their laps.

FLINT
 I pissed myself!

NIGEL
 Me, too!

Tony/Rudolph jumps up on the bed and slams both Nigel and
 Flint into the headboard -- he's been waiting for this for a
 long time. For the moment, *it's just Tony's face that Nigel
 and Flint see.* The best trick is yet to come

NIGEL
 Who are you?

TONY
 Come on, Nigel, old buddy. It's me
 Tony -- the vampire boy. Want to meet
 my dark side?

*His head seems to spin -- Tony's face, then Rudolph's, then
 Tony's, until it's a blur. Then the spinning comes to a
 jarring stop, Rudolph's face fully revealed, eyes ablaze,
 fangs bared.*

RUDOLPH
 (doing his best Bela
 Lugosi)
 Greetings!

More spinning, then Tony's face is again revealed.

TONY

That was my inner vampire. Want to see him again?

The boys shake their heads "no, please no!"

TONY

(continuing)

Listen, you little toads. I need to get into your family crypt and you're gonna help me, right?

Nigel and Flint, scared out of their minds, timidly nod their heads "yes".

CUT TO:

INT. ASHTON MANOR/HALLWAY - NIGHT

The inside of Ashton Manor is more like a museum than a house; marble floors, imported French wallpapers, priceless art and tapestries adorning the walls.

Tony, in his stocking feet and holding his shoes, prods Nigel and Flint to lead them to the key.

ON THE CEILING ABOVE

Rudolph crawls along like Spiderman, unnoticed by the boys.

Fingers tingling, Tony looks down at his hand.

THE BRAND OF THE AMULET IS GLOWING

TONY

Wait a minute.

They stop. Tony looks across the hall at the Ashton family portrait gallery. ONE OF THE PORTRAITS HAS A FAINT GLOW.

Tony moves to inspect and when he gets closer, lights with recognition.

THE PORTRAIT

is of a young colonial woman, the one from Tony's dream. Below it is the nameplate - "ELIZABETH ASHTON".

TONY

It's her.

Tony is mesmerized by the painting, specifically by the GLOWING HALF PIECE OF THE AMULET which hangs around her neck. He touches his palm to the painting...

TONY BEGINS TO TREMBLE

Nigel and Flint back away, scared.

TONY'S VISION:

As if flying, we move THROUGH THE GARDEN MAZE, towards the CIRCLE OF TREES, through the dense foliage and into the open doorway leading down into THE ASHTON CRYPT -- down the torch lit STONE STAIRCASE, turning to the right, flying past the slots in the wall and arriving at the LAST SLOT ON THE LEFT where the drawer slides open revealing A COFFIN. The coffin lid slowly opens, creaking, creaking, almost open when...

AN ALARM SOUNDS

A digital WHOOP, WHOOP, WHOOP.

OUT OF THE IMAGES:

INT. ASHTON MANOR - NIGHT

FLOOD LIGHTS click on. The halls are blasted with bright white light!

NIGEL AND FLINT

smile with devious delight, having set off the house alarm!

INT. ALEXANDER ASHTON'S BEDROOM - NIGHT

Old Man Ashton shoots up in his bed, frightened. He hits a button on a panel beside his headboard.

EXT. ASHTON KENNEL - NIGHT

SIX DOBERMANS are released from the kennel through a door that leads directly into the manor.

INT. ASHTON MANOR/HALLWAY - NIGHT

Dirty deed done, Nigel and Flint run for cover.

Rudolph, blasted with the flood lights, falls from the ceiling.

TONY

We have to get out of here!

They run the opposite direction of Nigel and Flint, Tony slipping and sliding in his socks, leaving his shoes behind.

INT. ASHTON MANOR/ANOTHER HALLWAY - NIGHT

The Manor is a maze - hallways, rooms, swinging doors that lead every which way. Tony runs in, alone.

TONY
Rudolph! Where are you?!

He rounds a corner to find THREE DOBERMANS waiting for him.

TONY
(continuing)
Hi.

The Dobermans CHARGE. Tony is frozen stiff and just as they get on him, he steps out of the way. Their claws CLICK and CLACK against the slick floor as they go sliding into a GLASS CABINET, smashing the priceless china inside.

Tony runs the other way, slipping in his socks. FROM OUT OF NOWHERE, Rudolph swoops around a corner. He flies over Tony's head, soaring straight towards the Dobermans.

TONY
(continuing)
No, don't! They'll...

Rudolph lands in front of the Dobermans and begins a *startling transformation, becoming a Doberman.*

CLOSE --

on the Dober-Rudy. It still has Rudolph's face -- or, more precisely, a canine version of it. It speaks to the baffled dogs.

RUDOLPH
Rrr, grrr, arrr.

The Dobermans all look at each other. Whatever the Dober-Rudy said has the desired effect. The Dobermans take off running in the other direction, howling like banshees.

Then Dober-Rudy now speaks perfect English (with a canine accent) to Tony.

RUDOLPH
Now, if we want to talk about awesome.

TONY
You never cease to amaze me.

RUDOLPH
And I never will.

O.S., WE HEAR NIGEL AND FLINT SCREAMING! -- Followed by the Dobermans BARKING and SNAPPING -- followed by GLASS CRASHING!

RUDOLPH
(continuing)
I sent them after those two little snots.

He pauses to scratch his ear with his hind paw, then transforms back into Rudy.

INT. UPSTAIRS HALLWAY - NIGHT

Alexander Ashton, in his silk robe, steps from his bedroom with a fox hunting rifle in hand. The house resonates with the sounds CRASHING FURNITURE, SHATTERING GLASS, and DOGS BARKING.

INT. THE FOYER - NIGHT

Tony enters through one door.

ASHTON (O.S.)

You!

Ashton is now halfway down the staircase, drawing a bead on Tony.

Tony spins towards the stairs.

RUDOLPH

Tony!

Rudolph swoops down from the ceiling, collaring Tony and hoisting him into the air.

The sight of Rudolph shocks Ashton into the pulling the trigger.

BLAM! The blast sends Ashton falling backwards. Rudolph, Tony in hand, CRASHES through the ornate, semicircular glass window just above the door.

EXT. MCLAUGHLIN'S PASTURE - NIGHT

The entire vampire family has come to the pasture for their midnight meal but serious matters have interfered.

Freda and Anna both watch nervously, as an angry Frederick paces in front of Tony and Rudolph.

Gregory seems oblivious, feeding on cow.

TONY

(exited, talking fast)

...and there were these dogs, then out of nowhere, Old Man Ashton came at us with a rifle.

Anna breaks free from Freda and throws herself at Tony, wrapping her arms around him.

ANNA

Thank God, you're alive. Let me kiss it and make it all better.

Frederick pulls her away.

FREDERICK

Our children have lost their senses!
Do you realize the comet will pass
tonight!?

In a fury, Frederick pounds his fist into his palm. A FIRE
BALL explodes from his open hand.

FREDA

Frederick, darling. We don't want to
draw attention to ourselves.

FREDERICK

What possessed you to enter that
house?!

TONY

It was my idea.

Frederick turns, eyes red with rage. He points a finger at
Tony, lifting him off the ground and drawing him over.

FREDERICK

I'm listening.

TONY

I know the amulet is in that crypt,
so we had to get in there.

FREDERICK

How do you know?

TONY

I saw it, in a vision.

FREDERICK

I am sick of you and your visions.

He lets Tony fall.

FREDERICK

(continuing)

I will enter the crypt alone.

He prepares to leave.

RUDOLPH

The crypt is vampire proofed. That's
why Tony needed the key.

Freda goes to Frederick's side. They look up to the sky which
is getting lighter.

FREDA

We must return to the cemetery.

FREDERICK
(pointed, at Tony)
We should never have placed our trust
in this ... mortal.

TONY
I won't be a mortal for long.

All of the family turns towards Tony.

TONY
(continuing)
I'm supposed to be a vampire. I
believe that's my fate. And Rudolph
says, maybe I'm right.

Hearing this, Gregory leaps over his cow, landing in front of
Tony.

GREGORY
I like the sound of that, little
friend. I'll be happy to introduce
you into the brotherhood!

He grabs Tony, ready to devour him.

FREDERICK
Gregory!

Gregory reluctantly drops Tony.

FREDERICK
(continuing; to
Rudolph)
And you ... What is this idiocy about
Tony becoming a vampire?

RUDOLPH
(half-heartedly)
He likes to fly. And he looks good
in a cape...

One glance from his father ends this bout of rationalization.
Frederick approaches Tony.

FREDERICK
We lurk in the shadows, trapped
between life and death, victims of
an ancient curse, tormented by an
eternal unquenchable thirst...

TONY
But Rudolph...

FREDERICK

Lied to you...You should forget these fantasies and return to the light. The dark is our world, not yours.

TONY

You sound like my father.

FREDERICK

If being a vampire is your fate, I pity you. There is no happiness for our kind.

FREDA

(to Frederick)

Which is why, dear, we must trust our young friend here. He is our only hope to end our suffering.

FREDERICK

Then all hope is lost.

(turning away)

Come ...

Frederick dramatically raises his cape and transforms into a moth.

GREGORY

(to Tony)

Be careful what you wish for.

He transforms into a moth, growing huge for a moment, displaying death's heads on his black wings, before he flies away.

Rudolph looks at Tony for a moment then, too ashamed to face him, turns to a moth and follows his father.

Tony has received a devastating blow. Freda kneels in front of him.

FREDA

Rudolph may seem wondrous to you but at heart, he is just a lonely boy. Try not to hold that against him.

Tony has nothing to say. He starts to walk away across the pasture.

FREDA

(continuing)

We believe in you, Tony Thompson.

Anna breaks away from her mother and runs to Tony.

ANNA

If you need me, just whistle. You know how to whistle don't you? You just put your lips together and blow...

She she gives him a kiss on the cheek, *then transforms into moth.*

CLOSE ON ANNA'S INSECTOID FACE --

Her voice tiny.

ANNA/MOTH

Remember, Tony ...
(*she whistles*)

Then she flies away.

CUT TO:

EXT. SKY - SUNRISE

A HIGH SPEED MOVING SHOT. Down the cliff side, over the trees, through the meadow and into....

EXT. MCLAUGHLIN'S FARM/PASTURE - MORNING

Old man McLaughlin stands in his pasture, counting his cattle. He comes up short and tentatively turns toward

THE BARN

McLaughlin stands at the barn doors. He doesn't wanna know, but he throws open the huge sliding doors and a flood of sunlight streams in.

McLaughlin stares in, aghast.

MCLAUGHLIN

Sweet Mother in Heaven!

INT. THE BARN - MORNING

Four cows HANG LIKE BATS, UPSIDE DOWN FROM THE RAFTERS!

INT. ASHTON'S OFFICE - MORNING

It's very early. Bob obviously got dressed in a hurry as his shirt is buttoned wrong, partly untucked, hair sticking up in the back.

He stands before Ashton's desk, a pair of BLACK CONVERSE TENNIS shoes sitting there between he and Ashton.

ASHTON

He was in my house!

BOB

What?

ASHTON

That freakish son of yours sneaked into my Grandsons' bedroom and attacked them, then proceeded to ransack my home!

BOB

You're sure it was Tony?
(off Ashton's stern
look)

Of course, you're sure.

ASHTON

He has ruined the reception for our Hong Kong investors.

BOB

We'll have it at my house, sir. I'll make the necessary arrangements...

ASHTON

--and he has made a mockery of this town and its ordinances. I allowed you sufficient time to handle this problem alone, but now, you leave me no alternative but to seek other measures.

The door to his office flies open. There stands Rookery, a HUGE SACK thrown over his shoulder.

Bob eyes Rookery fearfully, Rookery keeps his steely gaze locked on Ashton.

BOB

Mr. Ashton, I really don't think this is necessary --

ASHTON

That will be all, Thompson.

Bob starts to exit the office but he stops in the doorway, wanting to know what's in that sack -- and if Tony has anything to do with it. Rookery kicks the door shut in Bob's face.

Rookery throws the bag down on Ashton's desk and peels it back to reveal ...

THE NIGHT WATCHMAN

his skin is pale, and the bite marks are clearly visible on his neck. TILT UP to Rookery smiling, showing those hideous yellow teeth.

ROOKERY

Like I said ... you have vampires.

Ashton, angered, rises from his chair. He stares at the body, then up at Rookery.

ROOKERY

(continuing)

You know what they're looking for.
And if you want that family secret
of yours to stay a secret, you'll
tell me ... where is it?

All of Ashton's arrogance suddenly vanishes as, frightened, he sinks back into his chair.

INT. DR. MARGARET MAY'S OFFICE - DAY

Bob sits at a chair in front of Dr. May's desk, filling out forms which she feeds to him one at a time. Dottie sits on one side of him, Tony nervously paces on the other.

TONY

They stay under the cemetery. But
they want to go to their real home in
Necrocadia. And don't tell me that
I'm crazy -- because it's true. I'm
telling you the truth.

Dottie turns away, sobbing.

BOB

Do you realize that Mr. Ashton has
hired a vampire hunter to go after
you!?

TONY

Yes! Rookery! But he's not for me,
he's for the real vampires!

Bob grabs a tissue, shaken to the core but trying to be manly and not cry. He goes back to signing papers. Tony paces, trying to think of something when he happens to look out the window.

EXT. STREET - DAY

Ashton's Bentley cruises down the street followed by Rookery's grumbling truck, heading towards Ashton Manor.

INT. DR. MARGARET MAY'S OFFICE - DAY

TONY

He's going to get the amulet
 (turning to Bob)
 Look! He's going to get the amulet.
 You have to let me go. I have to get
 there first. Please, Dad! Please!

Tony, in desperation, bolts for the door. He opens it to
 find TWO HUGE ORDERLIES. They grab him.

TONY

(continuing)

Mom!

DOTTIE

Tony! I can't go through with this!
 Bob, we can't do this!

Dr. May holds Dottie.

DR. MARGARET MAY

Mrs. Thompson, we all have Tony's
 best interest at heart, and we must
 do what is right for him.

Dottie buries her head in Bob's shoulder. He comforts her as
 the orderlies drag Tony away.

CUT TO:

EXT. HIGHWAY - DAY

The white van labeled "Shady Oaks" speeds down the road.

INT. VAN - DAY

The TWO ORDERLIES sit in the front seats.

Behind them, Tony sits, nervously fiddling with his cape. He
 looks forward and sees through the front window that they are
 just passing THE CEMETERY.

Tony rises and moves to the front window, staring out at the
 cemetery, as if drawn to it.

ORDERLY #1

Hey, Dracula. Sit down.

Tony just stares at him, then at Orderly #2.

ORDERLY #2

You heard him, bat boy. Fan out your
 little cape and fly on back to your
 seat.

Tony takes a few steps back, thinks about it then - FANS OUT
 HIS CAPE.

Quickly, he throws open the sliding door and, closing his eyes, summing his "cape power", leaps out!

ORDERLY #2
(continuing)

Hey!

Both orderlies turn. The van swerves out of control.

EXT. SHOULDER/SIDE OF ROAD - DAY.

Tony tumbles and rolls, getting a mouthful of weeds. He pulls himself, looking at his cape disapprovingly, then looks up to see...

THE SHADY OAKS VAN

swerving, skidding then slamming into a tree. A steamy HISS shoots out of the hood as the two orderlies stagger out.

From his backpack, secreted under his cape, Tony pulls out his skateboard, snaps it together and skates away.

EXT. ASHTON GARDEN MAZE - DAY

Tony runs through the maze, desperate to get to the crypt.

EXT. ASHTON CRYPT/INSIDE THE CIRCLE OF TREES - DUSK

Tony pushes through the curtain like foliage and approaches the ASHTON CRYPT. Inside, he can hear POUNDING and ELECTRONIC DRILLING.

He backs up, takes a couple of deep breaths and then fans out his cape.

TONY
Cape, give me strength.

He barrels towards the door like a linebacker and SLAMS his shoulder into it. The DOOR OPENS and Tony goes tumbling into...

INT. ASHTON FAMILY CRYPT - DAY

A marble staircase winds around the wall of the cylindrical crypt - just like in the vision he had when he put his hand to the portrait of Elizabeth Ashton. The faintest of lights, its source unknown, barely illuminates the steps.

Tony flops down THE STEEP MARBLE STAIRWELL, SLIPS AND TUMBLES RIGHT OFF THE EDGE OF THE BANISTER-LESS STAIRS. There's a horrifying WHOOSH of him falling through the dark but instead of the expected fleshy splat at the end of the fall, there's a THWACK OF MATERIAL DRAWN SUDDENLY TAUT.

TONY'S CAPE

has caught on an IRON SPIKE sticking out from A MARBLE PILLAR. Tony's been spared from the fall but, now, swings like a pendulum, hung by the neck from his cape, choking. His feet dangle precariously about ten feet above.

ASHTON AND ROOKERY

are so absorbed in their attempt to break into ELIZABETH ASHTON'S TOMB they're unaware of Tony. The NOISE OF THE DRILL drowns out the noise of Tony's squirming.

Rookery finally breaks the seal of Elizabeth's tomb door, hinges it open, and he and Ashton slide out the huge marble slate on which sits AN OLD ROSEWOOD COFFIN.

TONY

watches all of this, while trying to free himself from the noose his cape has become. He holds the noose with his hands, trying to keep it away from his neck, but he's turning blue. And with no more drilling noise, he has to stay quiet.

Using a crow bar, Rookery pries the lid open. They remove it and set it on the ground. Both men recoil from the smell.

They peer inside to find

NOTHING -- AN EMPTY CASKET

However, where the body should be is a small cross made of two sticks. The cross sits inside a Circle of Sand and the coffin is littered with garlic. Personal items, rings, bracelets, etc. sit in a pile outside the circle as well as a torn patch with bears the Ashton Family Crest.

ASHTON

What the hell is this?

Rookery examines the scene with his keen vampire hunter's eye.

ROOKERY

She was moved -- because she was a vampire.

ASHTON

Those are vicious lies...

ROOKERY

Relax, old man. Your secret's safe with me. As long as I get to her first.

ASHTON

But where? She could be anywhere.

Tony dangles above them. Holding onto the noose with his left hand, he reaches up with his right, grabbing the cape and trying to pull himself up.

WHERE THE CAPE IS CAUGHT ON THE IRON SPIKE, it begins to rip.

ROOKERY

She's under the cemetery, in a stone coffin, wrapped in chains, with a stake through her heart.

ASHTON

Preposterous.

ROOKERY

I've seen it a dozen times. She was buried here for all the town to see, but then she was stripped of anything bearing the family name.

(indicating the
jewelry and the
patch)

And the body was moved.

(back to the coffin)

The cross, in the circle of sand, was left to purify the coffin and the crypt. It's what's done when there's a vampire in the family.

Tony continues to try and pull himself up. The cape rips a little more.

ASHTON

How could you possibly know that?

ROOKERY

DaVinci worked in oils -- I work in the undead.

ASHTON

Well, I want them dead. Every last one of them.

ROOKERY

That can be arranged. But I will need your total cooperation.

ASHTON

Agreed.

There comes a loud RIP! The cape splits and Tony falls, right into

THE EMPTY COFFIN

Ashton backs away, clutching his chest, scared to death. Tony scrambles to get out of the coffin, having a serious case of the willies. Rookery is right on him, pinning him down.

ROOKERY

Well, if it isn't my little partner.
Come to join forces with me?

Tony bites Rookery's arm. Rookery doesn't even flinch.

ROOKERY

(continuing)

You know, the only thing I hate more
than vampires ... is a vampire
sympathizer.

Rookery draws his nail gun from his utility belt and points it at Tony.

ASHTON

Are you crazy?!

ROOKERY

This one has a way of causing trouble.

ASHTON

You think I don't know that. We'll
lock him in here until the night is
over.

ROOKERY

Good idea.

He pushes the marble slab back inside the huge oven-like tomb with Tony still inside the coffin.

ASHTON

Not in there. He'll die.

ROOKERY

He'll have plenty of air to last him
through the night. You can get him
in the morning, long after I'm gone.

BLAM! Rookery slams the thick metal door. He and Ashton leave the crypt, THEN THE CAMERA RACES BACK DOWN THE STAIRS, TO THE SEALED DOOR OF ELIZABETH'S TOMB. It's Tony's tomb now.

CUT TO:

EXT. CEMETERY - DUSK

The sun lowers on the quaint New England town as Rookery's tow truck, pulling a flatbed trailer - laden with huge lights and thick electric cable, turns down the dirt road that leads into the heart of the cemetery.

CUT TO:

INT. THOMPSON HOME - NIGHT

CATERERS busy themselves in the kitchen and living room, setting up the buffet. A CLEANING CREW dusts and vacuums.

Dottie, wearing a bathrobe, paces in front of the sliding glass door that leads to the back yard, stroking a framed PICTURE OF TONY...

DOTTIE

Oh Tony, Tony, Tony, Tony....

Bob stands beside Dr. Margaret May in the foyer, both observing Dottie in this early stage of a nervous breakdown.

BOB

She's been like this ever since we sent Tony away.

Dr. May hands Bob a BOTTLE OF PILLS.

DR. MARGARET MAY

Give her these. They'll calm her 'til morning.

BOB

And Tony's alright, right? I mean it's a nice facility.

DR. MARGARET MAY

I'm certain he's resting peacefully in his own cozy little room.

CUT TO:

INT. ASHTON FAMILY CRYPT/ELIZABETH'S TOMB - NIGHT

We're looking at the sealed door to the tomb.

TONY

Help! Somebody please!

INSIDE THE TOMB

All is darkness. The only sound is Tony's labored breathing, and then...We HEAR a rustle of material as Tony fishes through his pockets, coming up with his...

VAMPIRE KEY CHAIN

Tony presses a button, the Bat's eyes glow red -- a pathetic little light but better than the all-enveloping dark.

TONY
(despairing)
What am I gonna do?

Anna's words echo in his mind.

ANNA (V.O.)
You know how to whistle don't you?

TONY
What have I got to lose?

He whistles. Nothing. Then, he whistles again and again and again. Until he's gasping for air. Then...

A WHIRRING sound catches his ear - like a distant tornado, but it suddenly stops. Tony whistles again.

The WHIRRING resumes. Tony follows the direction of the noise around the tomb. He stands on top of the open coffin and whistles towards the ceiling.

The WHIR gets closer. The TOMB STARTS TO SHAKE to a sound like a thousand digging moles. Then suddenly, something CRASHES IN from overhead. Tony falls into the coffin, showered with dirt and tiny bits of rock. When the dust settles, he finds himself face to face with...

ANNA - DRAMATICALLY DRAPED ACROSS THE COFFIN

TONY
Anna, Thank God you heard me.

She removes a LIT CANDLE FROM HER BODICE.

ANNA
If you want to thank me, kiss me you fool.

She moves in, lips dangerously close to his.

TONY
Anna!

She stops, nose to nose.

TONY
(continuing)
We have to get out of here. Your family's in danger.

ANNA
Imminent danger?

TONY
Is there any other kind?

ANNA
Oh, the drama! And only we can save them!

TONY
Right. You'll have to lead the way.

Anna holds the candle towards the rear wall.

ANNA
What's this?

Tony turns and stares at the rear wall. It's crumbling -- revealing brick and mortar -- not the same material as the rest of the walls.

TONY
Your burrowing must have shaken it loose.

He touches the wall -- just a touch -- but another section crumbles. He peers behind the gaping hole in the wall.

TONY
(continuing)
If this is what I think it is...

Reflexively, he takes Anna's hand. She savors the gesture, staring at his palm with love and adoration, stroking it...

TONY
(continuing)
You gonna lead or follow?

ANNA
To the ends of the earth, my darling.
To the ends of the earth.

Tony gives the wall a push and another section falls away, leaving a hole big enough for Tony and Anna to step through. They disappear into the darkness.

INT. TUNNEL (MOMENTS LATER) - NIGHT

The candle throws a feeble light around Tony and Anna, as they move through the tunnel, in a crouch. Anna babbles as if she were on a first date. Tony seems more focused on a distant HUMMING and CHURNING NOISE.

ANNA

This reminds me of a rental we had in Reykjavik. The landlord was our uncle and he still wouldn't let us remodel. "You want high ceilings", he said, "go dig your own graves..."

The noise is getting closer and turns to more of a POUNDING and GRINDING. They continue to crawl at a brisk pace...

ANNA

(continuing)

Eeek!

A HUGE CORKSCREW DRILL spins in overhead.

Tony pushes Anna against the wall as the massive drill tears into the earth, just missing them. Unbeknownst to Tony, his lips are two inches from her cheek. Her lips quiver.

ANNA

(continuing)

My hero.

The drill pulls out, leaving an opening to the surface six feet above.

Tony motions to her to stay put. He crawls up through the narrow shaft and pokes his head through the opening to see...

EXT. THE CEMETERY - NIGHT

Rookery's truck - with the huge corkscrew drill attached to the back - sits idle. He grabs a huge light from the flatbed trailer, plugs it into a cord that is connected to another light, and carries it towards the open hole.

Tony ducks out of the way, not sure if Rookery saw him. He drops back down the shaft.

TONY

We have to hurry.

They scamper ahead, crawling as fast as they can. Suddenly, Anna gasps in pain and is thrown to the ground. Tony helps her up, holding her.

ANNA

I can't go any further. There's something ahead...

Tony squints into the darkness.

TONY

Wish I could see...

Anna reaches for the candle.

ANNA
Give it here.

She takes the candle, swallows the flame, swishes it in her mouth, then blows out A HUGE JET OF FIRE THAT ILLUMINATES THE ENTIRE TUNNEL FOR ONE MOMENT, REVEALING ...

ELIZABETH ASHTON'S STONE COFFIN

chained shut and resting on granite blocks in THE CHAMBER at tunnel's end.

TONY hugs Anna.

TONY
We found it!

ANNA
I knew you'd save us.

She takes Tony's hands with heart-melting seriousness.

TONY
Can you light the candle again?

ANNA
Let me see.

As delicately as possible, she reaches into her mouth with her slender fingers and finds the MISSING FLAME, as if she were reaching for her chewing gum. She holds the tiny flame between her fingers, then re-lights the candle.

ANNA
(continuing)
There, dearest.

Tony just shakes his head -- his vampires never cease to amaze. He approaches the coffin.

THE COFFIN LID

resting on top of the coffin lid, covered by the chains is a STONE TABLET -- a Latin inscription carved into it. Tony runs his fingers over the inscription.

TONY
There's something written on top here.
(reading the Latin)

ANNA
"Death to the Fanged Ones Who Dare Approach". A death curse. How you mortals torment us!

TONY
Not all mortals.

ANNA

You're right. How thoughtless of me.

Tony finds a large rock and starts pounding on the chains. As the SOUND OF THE POUNDING continues, we MOVE UP through the layer of earth overhead and into...

EXT. THE CEMETERY - NIGHT

The SOUND OF DRILLING over takes the POUNDING as Rookery's beastly contraption tears into the ground, spewing bits of concrete and limestone.

Rookery operates a MODIFIED DEPTH FINDER, like ones used by bass fishermen. Headphones plugged in, he shuts off the drill.

Faintly, we HEAR the POUNDING again. Rookery cracks a smile.

CUT TO:

INT. CEMETERY CHAMBER - NIGHT

Tony pounds on the chains, getting nowhere.

TONY

Impossible!

ANNA

Courage, darling!

Tony doubles his efforts but his arms are getting weary.

CUT TO:

EXT. CATACOMBS - NIGHT

Frederick, Freda, Gregory and Rudolph have their ears pressed against one of the catacomb walls. They hear a steady thud, thud, thud somewhere behind the dirt wall.

FREDA

Yes, now I hear it, too.

FREDERICK

Everbody dig.

With a nod to Freda, Frederick begins burrowing, Freda falling quickly into this rhythm, Rudolph and Gregory bringing up the rear.

CUT TO:

INT. CHAMBER - NIGHT

Tony is near collapse -- all his pounding has gained nothing.

TONY

Stupid chains, break, break, break!

But it's Tony who's broken. The rock falls from his fingers and he slumps against the coffin.

TONY

(continuing)

We need a miracle.

ABOVE

the miracle comes, in guise of Rookery's DRILL BIT. It chews through the ceiling of the chamber, then descends right TOWARDS THE COFFIN.

ANNA

Oh, no!

TONY

Oh, yes!

The drill SCREAMS as it cuts into the MASSIVE PADLOCK that locks the chains, throwing up a shower of sparks.

A SHARD OF METAL

flies from the padlock and gives Tony a nasty little slice across the neck -- no worse than a shaving accident.

FREDERICK AND FAMILY

burrow into view. Gregory scents Tony's blood.

GREGORY

You're bleeding, little friend. Let me make it all better.

HE LEAPS for Tony but is immediately REPELLED BY THE TABLET and hurled backwards against the wall.

FREDERICK

Stop it, Gregory!

Frederick grabs for Gregory but Gregory leaps to the ceiling, hanging upside down, looking for a way to devour Tony.

Tony points to the stone coffin. Frederick takes one step forward, feels the power of the tablet, then turns away, covering his face with his cape.

Tony pushes him away as the drill finally BREAKS THROUGH THE PADLOCK. The CHAINS FALL AWAY, then THE TABLET IS SHATTERED by the drill, harmless rock, now, its spell gone, giving...

GREGORY

his chance to leap for Tony. He springs. Anna screams:

ANNA

Tony!

Tony ducks and Gregory GRABS ON TO THE DRILL, hanging on for dear life, as he's SPUN CRAZILY.

EXT. CEMETERY - NIGHT

Rookery sees the drill shimmy from the added weight. He throws the gears into reverse and...

INT. CHAMBER - NIGHT

The drill bit ASCENDS, Gregory still clinging to it. Gregory spins upwards through the drill hole.

EXT. CEMETERY - NIGHT

Rookery stares in consternation at the MYSTERIOUS BLUR CLINGING TO HIS DRILL BIT. He slams the machinery to a stop. Gregory leaps from the drill bit. Rookery backs against his truck, waiting for an attack but...

GREGORY'S P.O.V.

The ride on the drill has rattled even Gregory's immortal brain. The world is a kaleidoscope. He finally focusses on...

ROOKERY

Blood lust and revenge put Gregory on the attack. But Rookery is ready now. He thrusts A BLINDING WHITE ARC LIGHT in Gregory's face. Gregory screams in agony and SOMERSAULTS BACKWARDS, down through the drill hole. Rookery carries the light to the hole.

ROOKERY

12,000 UV's of pure ultra-violet!

He lowers the arc light through the hole on its long extension cord.

CUT TO:

INT. CHAMBER - NIGHT

Tony keeps his distance while the vampires surround the unconscious Gregory. Then, THE ARC LIGHT FALLS THROUGH THE HOLE, until it's right overhead, swinging wildly, scattering its deadly beams everywhere.

The vampires shriek in agony. Frederick throws his cape over his children -- the cape beginning to singe and smolder. Clutching Gregory's hand, Freda writhes as she tries to pull her son to safety. Tony leaps into action, operating on sheer adrenaline and instinct, grabbing his rock.

TONY

No!

He shatters the arc light with the rock. The chamber is plunged into merciful darkness.

EXT. ABOVE GROUND - NIGHT

Rookery sees the light leaking from the drill hole go out.

ROOKERY

So...broke my light, my fanged friends. You won't get away that easy.

He throws open A METAL CONTAINER on the flatbed trailer -- pulling out a dozen of the UV vampire killers -- strung like Christmas lights.

ROOKERY

(continuing)

Sunrise is coming early to Ashton cemetery.

Rookery drags the lights towards the drilling hole.

INT. CHAMBER - NIGHT

Rudolph and Anna have recovered somewhat from the onslaught of light, having been shielded by their father's cape. But Frederick, Freda and Gregory are still in a heap, barely conscious.

FROM ABOVE

A fresh shower of dirt spills downward as Rookery prepares for his Armageddon of light. The dirt shower alters Tony.

TONY

(to Rudolph)

You've got to get out of here.

RUDOLPH

We can't leave Father and Mother.

Anna pushes Gregory's stringy hair from his face.

ANNA

Gregory's half dead.

TONY

You all have to hide...

Anna looks up, then shields her eyes from another torrent of dirt. She's suddenly a terrified little girl.

ANNA

There's nowhere to hide from him.

TONY

(a brainstorm)

My house!

RUDOLPH

Your parents will be...

TONY

Gone. All night. Some big deal party at Ashton's house.

ANNA

(re: her parents)

They can barely move.

TONY

Well, make them move! Do you want to die in this hole?!

Rudolph sees the ferocity in Tony's eyes, makes his decision and tries to stir Frederick.

CUT TO:

EXT. CEMETERY - NIGHT

Tony and Rudolph's heads appear from behind a tombstone. They've made their way to the surface.

TONY

What's he doing?

ROOKERY

has strung "Vampire Killer" lights across the cemetery. He's now drilling more holds, preparing to run lights underground.

FREDERICK

now peers out from behind the tombstone -- coherent but just barely. So weak he can hardly hold his head aloft.

FREDERICK

Tony was right. It's a death trap.

No Freda dares a glimpse, she, too, badly weakened. She glances up at the sky. THE COMET IS APPROACHING.

FREDA

The entire family arrive at any moment. They'll be massacred.

FREDERICK

They'll come where we set the beacon.

TONY

So set it at my house.

RUDOLPH

What about you?

TONY

I'm gonna get the amulet. I mean that's the point, isn't it?

FREDERICK

It was foolish of me to doubt your loyalty. You are a credit to your kind.

Tony's touched but, then, he glances at Gregory.

TONY

Remind him of that when he wakes up.

He ducks back down the hole that will take him to the chamber.

The vampires, carrying the still unconscious Gregory, make their escape, Rudolph, Anna, Frederick and Freda TRANSFORMING INTO MOTHS when they reach cemetery's edge. Amazingly, the moths LIFT GREGORY INTO THE AIR, transporting him over the cemetery wall.

INT. TUNNEL - NIGHT

Tony makes his way back through the tunnel.

EXT. CEMETERY - NIGHT

Rookery is on his knees, listening with his depth finder.

He, now, wears a form fitted body suit, nylon ski mask, gloves, goggles and a utility belt full of menacing-looking gear. The body suit glistens with a thick coat of grease.

He picks up the sound of Tony in the tunnel below.

ROOKERY

Something afoot.

He rips the headphones from his ears and runs for A HOLE, leaping through it feet first, disappearing immediately.

INT. TUNNEL - NIGHT

Rookery lands on his feet RIGHT IN FRONT OF TONY, who screams in fright. Rookery pulls a streamlined FLASHLIGHT from his belt -- the light adding ominous shadows. He lifts his goggles, his evil eyes glittering.

ROOKERY

Tony, Tony, the vampires' friend.
Where are they?

TONY

Going home.

ROOKERY

Going to hell...Now, where?

He takes an ominous step towards Tony. Tony reaches for a weapon and comes up with...

HIS VAMPIRE PEZ DISPENSER

TONY

Stand back...

Rookery smiles, the flashlight playing off those hideous yellowed teeth.

TONY

(continuing)

What are you going to do--give me a cavity?

Tony hinges back the head - PTOING! The Pez candy shoots out and hits Rookery smack in the right eye! He grabs it in pain, howling.

Tony darts around him and turns down a narrow corridor. Rookery, his right eye red and half closed, takes off after Tony.

CUT TO:

EXT. TONY'S HOUSE/THE ROOF - NIGHT

The Moths, still magically bearing the unconscious Gregory, land on the roof of Tony's house. They transform back into their vampire selves, exhausted. Frederick and Freda are barely able to stand. Rudolph keeps looking back in the direction of the cemetery.

RUDOLPH

I have to go back. Tony shouldn't be alone.

FREDERICK

You're right. Go help our friend.

Rudolph leaps from the edge of the roof and, a moth again, disappears into the night. Frederick briefly examines the ORNATE RING he wears. He removes it, twists the SCARLET STONE and the ring takes on a glowing life of its own. It is the beacon. He gives the ring to Anna and points to the roof.

Anna levitates upwards, threading the ring on the tip of the antenna. A DARK CLOUD forms directly overhead. LIGHTNING BOLTS shoot off in every direction but there's no THUNDER, at least not for our mortal ears.

CUT TO:

INT. MCLAUGHLIN BARN - NIGHT

THE FIVE VAMPIRE COWS lift their heads - as if something has called them. *Using their front hooves, they start digging into the dirt floor of the barn. They are quickly throwing up huge piles of dirt.*

INT. MORGUE - NIGHT

The room is dark and empty. One of the metal drawers opens, the body bag unzips and the NIGHT WATCHMAN RISES - a vampire.

EXT. ALLEY ADJACENT TO CITY HALL - NIGHT.

Gregory's shadow tears itself from the wall, walking away.

CUT TO:

EXT. TONY'S ROOFTOP - NIGHT

The Vampires are illuminated by the lightning flashes.

FREDA

We must get inside, before we're spotted.

They hoist Gregory, and float down from the roof, landing on...

EXT. FRONT PORCH - NIGHT

They pop Gregory against the wall, Anna holding him upright with one finger. Frederick and Freda look at each other curiously -- there's the sound of music and voices from inside.

FREDERICK

Tony said there was no-one home.

ANNA

Mortals leave their radios on. They think it scares away intruders...

FREDA

Like us.

With a mere nod from Frederick the door swings open and the vampires confront...

INT. HOUSE - NIGHT

A HOUSE FULL OF PARTIERS. Before the vampires have time to bolt, Dottie staggers around the corner with a glass of wine in one hand, TWO PILLS in the other. She throws back the pills, chases them down with the wine, then sees the vampires.

DOTTIE

Vampires! Your costumes are so cute -- why didn't we think of anything so cute? Next time we have a party, we are thinking of something cute.

Frederick is speechless but Freda leaps into the fray.

FREDA

We're the Sackville-Baggs, Freda and Frederick. Our son, Rudolph, has befriended your Tony.

DOTTIE

(drawing a blank)

He has? Oh, yes, Tony's new friend. We've been dying to meet you all. Come in, come in.

Anna appears, still propping up the semi-conscious Gregory with one finger.

FREDA

I'm sorry. This is our daughter, Anna, and our other son, Gregory.

Dottie squints, sees the horrid appearance of Gregory and tries to shake herself to her senses.

DOTTIE

(aside to Freda)

Started a little early, didn't he? Well, it is a party. Bring him in...

Anna helps Gregory inside. As she passes, she glares at Dottie.

ANNA

They're not costumes.

Freda shrugs -- children.

INT. HOUSE - NIGHT

The vampires enter the house with Dottie, drawing the stares of all the assembled guests -- the UPPER STRATA OF ASHTON, including Mayor Alexander Ashton. When he sees the vampires he nearly chokes on his drink. Scared, he bolts for the back door.

OVER IN A CORNER

A HALF-DOZEN HONG KONG BUSINESSMEN are sorting through the various "mascot" renderings, scowling at each one, when they see the vampires in the doorway. They all light at once, nodding to each other, excitedly approving.

Freda walks with Dottie.

FREDA

Do you have a basement where we can put Gregory for a while? He needs to rest.

DOTTIE

The basement? It's an awful, damp old place.

FREDA

You're too kind. Thank you.

Dottie's confused.

DOTTIE

Through that door, down the stairs.

She points the direction.

FREDA

Anna, help your brother.

Anna EFFORTLESSLY LIFTS GREGORY WITH ONE FINGER and carries him towards the basement door. Dottie does a double take, checks her wine glass, then sets it down - enough of that.

DOTTIE

I'm gonna go find my husband. You help yourself to some snackies and I'll be right back.

Dottie totters away.

FREDERICK

Snackies?

FREDA

Food, darling.

She nods towards the FOOD TABLE surrounded by WELL-FED ASHTONIANS. Frederick's hand goes to his mouth -- his fangs are growing involuntarily.

FREDERICK

The snackies look delicious but I don't dare bite one.

They start for the food table.

CUT TO:

INT. BARN - NIGHT

Farmer McLaughlin enters the barn. His cows are gone -- all that remains are huge mounds of overturned earth, as if giant moles have dug their out of the barn. He follows these mole trails...

EXT. PASTURE - NIGHT

...outside. They lead towards the pasture. He follows the trails into...

EXT. PASTURE. NIGHT.

The trails end here. Farmer McLaughlin stands in the middle of the pasture -- baffled and more than a little frightened.

Then the ground beneath his feet begins to tremble.

FROM THE EDGES OF THE PASTURE --

at five different angles, five *somethings* burrow towards Farmer McLaughlin at a remarkable speed.

McLaughlin seems frozen to the spot, he's so scared. Then the burrowing stops only inches from where he stands. Then...

THE FIVE VAMPIRE COWS' HEADS --

burst from the earth, staring at Farmer McLaughlin with those hideous red eyes.

McLaughlin spins around deliriously, wide-eyed at the Vampire cows staring back at him. Then...

THE VAMPIRE COWS BURST FULLY FROM THE EARTH

flying away on their newly sprouted black wings.

FARMER MCLAUGHLIN --

cranes his neck, watching them fly until they're just distant specks.

INT. THOMPSON HOME - NIGHT

Frederick and Freda have made their way to the snack table.

An ASHTON MOVER AND SHAKER makes jolly.

MOVER

Count Dracula, I presume.

Frederick's eyebrows arch.

FREDERICK

A distant cousin...

The Mover and Shaker loves that.

MOVER

Well, fangs for clearing that up!
Have some blood!

Frederick and Freda's eyes go to the punchbowl -- there's something thick and red in there all right. The Mover gives them each a cup and takes one for himself.

MOVER

(continuing)

Cheers!

They drink. Frederick taking the first sip, nearly choking, having to spit the punch into his handkerchief.

FREDERICK

That's not blood.

Angry, his fangs grow another quarter inch, right in front of the Mover and Shaker's stunned eyes. He eyes his punch glass. What's in this stuff? Frederick seems ready to make a meal out of this blowhard, when:

FREDA

Darling, do you hear it?

FREDERICK

What?

FREDA

On the roof. Moth wings.

FREDERICK

They've arrived!

MOVER

You hear moth wings?

FREDA

You hear them, too?

MOVER

Sure, all the time.

He laughs too loudly. Freda, dismissing the MOVER, takes Frederick's hand and they hurry away.

The Mover elbows another GUEST and nods towards the vampires.

MOVER
(continuing)
Weirdos...

FREDA glances back at the Mover, then says to Frederick:

FREDA
Weirdo...

They go outside.

EXT. FRONT OF THOMPSON HOUSE. NIGHT

Frederick and Freda watch as what appears to be...

A MINATURE BLACK TORNADO

spins towards the Thompson house. As it draws near, *it breaks apart into flurry dark moths* that fly to the roof, perching there.

Frederick and Freda levitate upwards to join them.

CUT TO:

EXT. BACKYARD/PATIO - NIGHT

Bob is at the barbeque grilling steaks, when ASHTON slips out the sliding glass door and makes a hasty retreat across the backyard.

BOB
Mr. Ashton...?

Ashton is white with fear, stumbling over a hedge.

ASHTON
(babbling)
They're here!...the
vampires!...coming for me...!

Ashton stumbles out of the yard. Dottie comes out to the patio.

DOTTIE
Bob, you should come in. We have
some guests who've just arrived...

She sees Ashton disappearing behind the darkness.

DOTTIE
(continuing)
Was that...?

BOB
 (nodding)
 Ashton. Screaming something about
 vampires. He's as crazy as Tony.

DOTTIE
 Vampires...

She wavers a moment -- what if those weren't costumes? She rubs her temples, the effects of the sedatives wearing off with the shock of her realization.

DOTTIE
 (continuing)
 Oh, God...

BOB
 What?

DOTTIE
 Oh m'God.

BOB
 What? What's wrong?

She puts her fingers to her pursed lips, as if trying to hold in her emotions.

DOTTIE
 Tony's not crazy, damnit! He wasn't
 lying...

CUT TO:

INT. CATACOMBS - NIGHT

Tony, while running, uses his small frame to his advantage as he dodges the low lying roots.

Behind, Rookery is screaming and cursing every other step, as the branches swat him and tear into his body suit.

He rounds a corner and - THWACK! - gets it across the forehead with a thick, low lying root. He's knocked right off his feet.

EXT. ROOFTOP OF TONY'S HOUSE - NIGHT

BELOW THE ANTENNAE, Frederick and Freda are surrounded by THE FLURRY OF MOTHS. One by one, they transform back into THE EXTENDED VAMPIRE FAMILY. All are recognizable from the prologue but in two centuries of wandering across America, each has found a decade and clothing style that fits his or her fancy, so they have a remarkable rag-tag style, blending classical vampire garb with wildly disparate flourishes.

THE COMMOTION OF THEIR REUNION THREATENS TO BRING DOWN
THE ROOF, UNTIL FREDERICK SILENCES THEM:

FREDERICK

The comet approaches, our true home
beckons -- but there's one final
challenge to be overcome.

VICTORIAN VAMPIRE

What's that?

FREDERICK

Below us is a house full of mortals.

MODERN VAMPIRE

Excellent! The Last Supper!!

FREDERICK

No, no, that's just the point!

GREGORY (O.S.)

I think he's right, Father.

Gregory, barely able to stand, has come on the roof. Anna is
next to him.

FREDA

(to Anna)

You were supposed to keep your
brother downstairs.

GREGORY

And miss the reunion? Not to mention
the feast to follow? Never.

FREDERICK

Gregory...

Gregory seems on the verge of passing out but he presses on,
ignoring Frederick.

GREGORY

You see my Father thinks we should go
quietly into that dark night. Slink
away to Necrotopia with the mortals
none the wiser. But I think we should
give them a night to remember us by.
One last chance to pay them back for
the centuries of...

He sways on his feet, then passes out. Anna catches him,
holding him up easily with her amazing strength.

FREDERICK

Get him back to the basement and keep
him there.

Anna leaps off the roof, hold Gregory.

There're murmurs among the vampires.

COLONIAL VAMPIRE

The lad has a point.

BLANCHE DUBOIS VAMPIRE

And I am awful hungry. Awful hungry.

FREDA

Please, listen to Frederick. He knows what's best.

But the rumblings continue.

CUT TO:

INT. TUNNEL - NIGHT

Tony is desperately trying to find the spot where the chained casket lies. While running, he trips on a stone and slides, belly first, through the dirt, ENDING UP IN...

INT. THE CHAMBER - NIGHT

Tony sees THE STONE COFFIN, dimly lit by the very end of Anna's candle.

TONY

Thank God.

ROOKERY

(o.s.)

God has nothing to do with this...

ROOKERY

stands at the entrance to the chamber, his nail gun in hand.

ROOKERY

In fact, I'm playing God now.

Tony scrambles to his feet, getting behind the stone coffin.

TONY

Stay away from me.

ROOKERY

Or what?

Tony seems defenseless, until he sees the HEAVY CASING OF ROOKERY'S ARC LIGHT still dangling overhead.

Rookery comes towards Tony. Tony swings the arc light at his head.

It misses, Rookery presses his attack, but, then, on its return, the light catches him IN THE BACK OF THE HEAD, knocking him senseless.

Tony wastes no time. It takes all of his strength, but he pushes open the heavy coffin lid.

INSIDE THE COFFIN

is a WITHERED MUMMY OF A WOMAN in 18th Century garb, A STAKE through her heart. Tony puts his hands on the stake, then hesitates:

ROOKERY

his head swimming, regains consciousness. He stays on the ground, watching Tony.

TONY

pulls out the stake.

THE WITHERED WOMAN

JOLTS UPWARDS, SITTING STRAIGHT UP IN THE COFFIN!

TONY

Ahhh!

Tony stands there staring wide eyed at ...

ELIZABETH ASHTON

or at least what has become of her.

Tony is scared out of his gourd, but when he notices that the amulet is not around her neck, duty overrides his fear.

TONY

Where's the amulet?

She HISSES and reaches for Tony's neck. He retreats, holding up his hands in a sign of surrender.

TONY

(continuing)

No, I'm here to help.

She sees THE GLOWING BRAND IN HIS PALM. Set deep in her sunken face, are empathetic eyes. She extends her wrinkled palm for Tony to see.

THE AMULET BRAND glows in her hand as well.

TONY

(continuing)

Where is it?

She clasps his hand, palm to palm, and the two brands interlock. THEIR HANDS GLOW RED, as if someone were holding a flashlight flush against them. Inside, like something encased in Lucite, we can see the image of the amulet.

Both of them begin to tremble as we move into...

A SERIES OF IMAGES:

- The young Elizabeth Ashton and the vampire, VON, race towards a LIGHTHOUSE (we recognize it as the one where Tony's room is). A group of men carrying torches are only a few steps behind. - Von sends Elizabeth into the lighthouse, then turns to face the men. He files towards them. One of them raises a cross. Von is jolted to his knees. A man rushes up to him with a raised wooden stake. - We see the stake pass through the frame. - Elizabeth watches from the lighthouse. She SCREAMS. The men go after her. She rushes up the stairs. - She runs into a ROUND ROOM on top of a lighthouse (TONY'S ROOM) locks the door, and trips on A LOOSE FLOORBOARD. - The cracks around the door glow with orange light, as the men with the torches arrive. They bang on the door. - Elizabeth removes the amulet from around her neck. She pulls up the loose floorboard, wraps the amulet in her bonnet and hides it inside. She just gets the floorboard back in place when ... - THE DOOR FLIES OPEN - Elizabeth HISSES, exposing her fangs. One of the MEN raises a cross. Elizabeth is blasted out the window over the edge.

INT. THE CHAMBER - NIGHT

BACK TO TONY AND THE OLD ELIZABETH ASHTON. Their hands separate. The trembling stops. Tony gets a look of true revelation on his face.

TONY

The amulet is in my room? I'm not crazy! I've been sleeping on top of a vampire amulet!

ROOKERY (O.S.)

Thank you for the information. Now, say your good-byes.

Rookery's on his feet, his nail gun drawn, murder's in his eyes.

RUDOLPH

(O.S.)

Boo.

Rookery whirls on Rudolph, nail-gun ready. With an upward sweep of his hands, Rudolph sends Rookery *flying upwards* -- but not before he gets off a shot.

KA-CHUNK! The tiny stake hits Rudolph in the chest.

TONY
Noooooooooooo!!!!

Rudolph emits a shrill, blood curdling SCREECH and falls.
Tony looks up...

ROOKERY

has been blasted up through the drill hole. He can't be SEEN FROM THE NECK UP, but from the SHOULDERS DOWN, he flails wildly.

EXT. SURFACE OF THE CEMETERY - NIGHT

Rookery's head, eyes bulging, pokes through the drill hole.
He screams and curses.

INT. THE CHAMBER - NIGHT

Tony runs to Rudolph's side, horror stricken. The tiny stake is embedded in his chest, right near his heart.

TONY
Oh, God! Rudolph! No!

RUDOLPH
(weak, barely able to
speak)
The amulet. Go get the amulet. It's
the only way to save all of us.

TONY
I won't let you die.

RUDOLPH
Go!

With his last bit of strength, Rudolph points a shaky hand at Tony. WIND gushes through the corridors sending Tony flying down the corridor.

EXT. CEMETERY - NIGHT

Rookery has managed to get his arms through the drill hole and is squeezing through, crushing a few ribs in the process.

TONY

comes up across the cemetery, near the main road.

He reaches into his backpack underneath his cape and comes up with his trusty skateboard. CLICK, POP, FOLD. He snaps it together, and slaps it on the road.

ROOKERY

in full fury, pulls himself from the hole and runs to his truck.

CUT TO:

INT. TONY'S HOUSE - NIGHT

Dottie answers the door. And there are Frederick and Freda with the all of the vampires.

FREDERICK

(to Dottie)

We've asked a few friends to join us.
I hope you don't mind.

Dottie looks at the assembled vampires -- their eyes glowing in the dark.

DOTTIE

I...We...

FREDA

What is it, Mrs. Thompson? Is there something wrong?

DOTTIE

Please, don't... You won't ...

FREDA

This is our family. You have nothing to fear us.

Freda's meaning is clear "I know you know that we're vampires but we mean you no harm." Dottie actually seems to believe her.

DOTTIE

Of course I don't. Come in.

The vampires pass by one by one, shaking hands with Dottie, who's smile is frozen in place. AN ERIC VON STROHEIM VAMPIRE, takes Dottie hand.

VON STROHEIM VAMPIRE

You are most gracious.

He's ready to kiss her, or bite her wrist. Frederick takes no chances. He clears his throat loudly. The Von Stroheim gives him a dirty look through his monocle and moves on.

INT. BASEMENT - NIGHT

Anna has Gregory stretched out on a mildewed old cot. She's stroking his greasy hair.

ANNA

I'm going upstairs now, brother dear.
Tony may need me upon his arrival.
So, if you really aren't still
unconscious...

She puts a finger under Gregory's chin, nearly lifting him
off the cot with that one tiny digit.

ANNA

(continuing)

...don't even think about hurting my
Tony, or I will personally rend you
limb from limb.

She kisses him on the forehead, letting his head rest on the
cot.

As she starts up the stairs, a hideous grin plays across
Gregory's features and he mouths the name "Tony"...

CUT TO:

INT. BOB'S DEN - NIGHT

Empty except for Frederick and Freda. They peer out the
window, needing a moment alone to discuss their next move.

THEIR P.O.V.

The comet continues coming closer.

FREDERICK

If Tony and Rudolph aren't back
soon....

BOB (O.S.)

Ah ha!

Bob has literally torn the mirror from his bedroom dresser
and now, with Dottie cowering behind him, holds it up to
Frederick. Of course, there's no reflection.

BOB

You are a vampire!

FREDERICK

Yes, I am. Now, what're you going to
do about it.

Bob is frozen in indecision.

DOTTIE

I told you we should have thought
this through.

Frederick PASSES his arm STRAIGHT THROUGH THE MIRROR, displacing the molecules, getting his hand around Bob's throat.

FREDERICK

Do you know how easy it would be me
to kill you?

Frederick merely flexes his wrist and shatters the mirror.

BOB

I've got a pretty good idea...

FREDA

No, dearest...

FREDERICK

You're lucky Tony's your son.

BOB

He was before you made him a vampire!

FREDERICK

He's simply a friend, you fool. A
fine, brave, true boy.

DOTTIE

He is, isn't he? Will you tell us
what's going on?

She steps from behind Bob and removes Frederick's hand from her husband's throat.

DOTTIE

(continuing)

Please. We've been so worried.

Freda takes Dottie by the hand - one understanding mother to another.

CUT TO:

INT. LIVING ROOM - NIGHT

A JEAN HARLOW VAMPIRE is hoisted on top of the piano by the Von Stroheim Vampire.

VON STOHEIM VAMPIRE

Listen up, everyone! Listen up!

The room gets quiet.

VON STOHEIM VAMPIRE

(continuing)

Honey's got a song for us.

The Jean Harlow smiles radiantly, taps out a beat and begins to sing. Not some 1930's ditty but a *weird unearthly chant from beyond*.

At first the Ashtonians just share glances -- what is this? But then they begin to fall under the chant's spell, becoming hypnotized by it. Their eyes begin to close.

The Von Stroheim vampire allows his fangs to sprout, rubbing his hands in anticipation.

THE HONG KONG BUSINESSMEN

start levitating off their chairs.

CUT TO:

EXT. ROAD - NIGHT

Tony comes to the steepest hill in Ashton -- a 75 degree skateboard suicide run, straight down -- but his one chance to out race Rookery, who's bearing down on him.

Tony crests the hill, RACES DOWNWARD and only then, spots FIVE COWS smack dab in the middle of the road, at the bottom of the incline.

Tony squats, grabbing the rail of his skateboard and ZOOMS UNDER ONE OF THE COWS.

He comes up with a face full of milk from where he slapped udder.

INT. TRUCK - NIGHT

Rookery shifts into four-wheel drive and blasts down the hill, ready to make hamburger but then...

THE COWS

look up at him with flashing red vampire eyes and FLY OVER HIS TRUCK.

ROOKERY

stares back at the cows in total disbelief. He loses control of his truck and it spins out of control, stalling out, giving Tony precious time to escape.

INT. THOMPSON HOME/HALLWAY - NIGHT

Frederick, Freda, Bob & Dottie, united now, are returning to the party. They hear the Harlow Vampire's unearthly wail.

DOTTIE

What is that sound?

Anna rushes in from the living room.

ANNA

You better get in here.

FREDA

Oh dear!

They enter...

INT. THE LIVING ROOM - NIGHT

All of the Ashtonians are floating in mid-air, while a renegade group of the vampires inspect them, trying to decide who to bite.

AT THAT VERY MOMENT, THE FRONT DOOR FLIES OPEN and Tony runs in -- Paul Revere with a skateboard in his hand. He shouts:

TONY

Rookery's coming!

His very name strikes terror in the Vampires. Except for Frederick, Freda and Anna, they all LEAP TO THE CEILING, baring their fangs.

SIMULTANEOUSLY, the Ashtonians, released from the spell, FALL TO THE FLOOR. ONE MATRON lands hard on her butt, then stares up in horror.

ASHTON MATRON

They're vampires!

ROTARY GUY

I thought they were New Yorkers!

The Ashtonians panic, screaming and running for the door. The Hong Kong businessmen look up at the vampires clinging from the ceiling and applaud. Tony shouts to Frederick over the commotion:

TONY

The amulet's upstairs!

Then:

ROOKERY'S TRUCK

comes smashing through the wall -- its MOUNTED 'VAMPIRE KILLER' LIGHTS burning like demon suns.

All of the vampires are caught in those hideous rays, writhing.

Tony makes a bee-line for the door that leads to his lighthouse bedroom. Rookery leaps from his truck and cuts him off.

From out of nowhere, Bob rushes in and throws a body block into Rookery taking him to the ground.

Tony is stunned.

BOB

Run, Tony!

Tony hurries into the door, slamming it behind him.

Rookery throws Bob off of him, shoving him against a wall.

Frederick slumps in a nearby corner, helpless and weak. Rookery goes to him and yanks the half amulet piece off his neck.

ROOKERY

One down, one to go.

He moves to the door that leads to Tony's room, kicks it open, and heads up the spiral staircase.

INT. LIGHTHOUSE BEDROOM - NIGHT

Tony bolts into the room. He HEARS Rookery's boots clipping up the stairs. He climbs on top of his armoire, and bracing his back against the wall, starts rocking it back and forth.

The armoire falls forward, hitting the slick hardwood floor and sliding into the door - just as Rookery is opening it.

OUTSIDE THE DOOR

The door slams in Rookery's face. Using his formidable strength, he starts kicking in the door.

INT. BASEMENT - NIGHT

Gregory is still on his cot. But now his eyes pop open and he smiles a hideous smile -- his fangs growing. He rises up from the cot.

INT. TONY'S BEDROOM - NIGHT

Tony frantically searches for the loose board, tearing up his room. He looks at his hand. The brand is faintly glowing. As he moves towards his bed, the brand glows brighter. Then, it glows its brightest when he gets over a certain loose board. He drops to his knees, tearing at the board.

INT. BASEMENT - NIGHT

Gregory stands in front of the floor heater. With a swoop of his cape, he TURNS TO MIST and seeps into a heating duct.

CUTAWAY - THE HEATER DUCT

The mist wends its way upwards, through the duct.

INT. THE LIVING ROOM - NIGHT

The vampires are still trapped under the light beams, their lives ebbing with each passing second.

INT. TONY BEDROOM - NIGHT

Tony struggles with the floorboard. He finally gets it loose and spots something wrapped in a bonnet.

THE BEDROOM DOOR

splinters and Rookery's head pokes through the hole.

ROOKERY

Knock knock, Tony.

Rookery repeatedly bangs the armoire, moving it a little more each time.

Then, the armoire crashes to the ground and Rookery's inside Tony's room, drawing a bead on Tony with his nail gun.

ROOKERY

(continuing)

You've caused me a world of grief, boy. Time to make amends. Hand over the amulet.

TONY

Make one move towards me and I'll throw it out the window.

ROOKERY

Then, you'll be dead.

TONY

So...

ROOKERY

So...so, he says.

IN THE WALL VENT

behind Rookery, something stirs.

ROOKERY

(continuing)

You want to spend eternity with your vampire friends. That it, boy? Those foul hideous things?

IN THE WALL VENT

the mist stirs up forming a smoky resemblance of Gregory's face, his red eyes glowing.

ROOKERY

(continuing)

But I, in the name of my family, will sentence them to an eternity of torment for the horrors they've committed.

TONY

You've got them all wrong. Why can't you just let them go home.

IN THE WALL VENT

Gregory's red eyes look from Tony to Rookery.

ROOKERY

They're going to Hell and you're going with them.

Rookery raises his nail gun, ready to execute Tony when:

THE MIST

pours through the vent like a tornado, racing down towards Rookery, encircling him, lifting him off the ground and spinning him like a child's top towards the window.

The mist turns to Gregory, and still spinning, the two of them crash through the window, screaming like banshees.

EXT. LIGHTHOUSE - NIGHT

Gregory and Rookery fall through space, into:

THE BACK OF ROOKERY'S TOW TRUCK

Rookery lands hard on top of Gregory. SPARKS fly as ALL OF ROOKERY'S TOOLS AND GADGETS BEGIN TO FIRE AT ONCE. The truck's POWER GENERATOR short circuits. The truck grumbles and starts, seemingly taking on a LIFE OF ITS OWN. It lurches forward, CRASHING THROUGH THE THOMPSON FOYER, the LIVING ROOM and SMASHING THROUGH THE SLIDING GLASS DOOR.

Gregory LEAPS OUT, as the truck barrels towards the cliff, hits a rock, and flies into the ocean, spewing a stream of sparks as the whole beastly thing disappears into the darkness.

FROM THE LIGHTHOUSE WINDOW

Tony looks down on the crown of Ashtonians, gathering in wary clusters. He looks up to...

THE SKY

The comet is almost to the moon's center.

TONY

feels the heft of the amulet piece, dangling from his hand.

He looks back and on the floor, behind him, is the OTHER HALF OF THE AMULET dropped by Rookery, when he was attached by Gregory.

Tony grabs the piece from the floor, then puts the two halves of the amulet together.

The CENTER OF THE AMULET glows -- radiant, alive, its power shaking Tony. It's all he can do to hang on.

INT. LIVING ROOM - NIGHT

With the truck and the "vampire killer" lights gone, the vampires begin to revive; the radiance of the amulet reaching them.

Frederick gets to his feet and starts for the stairs.

Freda addresses the other vampires:

FREDA

To the rocks, quickly.

INT. TONY'S LIGHTHOUSE BEDROOM - NIGHT

Tony clings to the amulet, watching the sky as...

THE COMET

seems ready to pass in front of the moon.

A HAND

grabs Tony's. It's Frederick. He takes the amulet and falls to his knees, in an act of supplication.

FREDERICK

Ab ovo, in tot, nil desparendum, sine
die!

THE COMET

stops in the center of the moon, gives off a brilliant red burst; a duplicate of the jewel on the amulet. Then, it abruptly shoots towards the earth at lightning speed.

EXT. ASHTON - NIGHT

The townspeople watch in awe, as the vampire's gather on the rocks, near the ocean -- the whole scene illuminated by the blazing red of the comet. The Night Watchman joins them, then Gregory's shadow casually strolls into view, joining the throng.

FREDERICK AND TONY

watch from the window.

FREDERICK
I must join them.

He steps to the window, preparing to fly.

TONY
What about me?

FREDERICK
Use your cape. Fly!

TONY
I can't. I've tried it.

Frederick puts both hands on Tony's shoulders, an EERIE POWER resonating through them. He gives Tony a gentle push.

Tony falls from the window. Frederick follows. Tony flaps his ratty drape like wings and to his surprise -- IT WORKS! Tony descends as gently as a breeze.

BOB AND DOTTIE

watch from below, staring at their soaring son in disbelief as he and Frederick land in the back patio.

Frederick helps the groaning Gregory to his feet. Tony looks Gregory right in the eye.

TONY
(continuing)
And all this time, I thought you just wanted to bite me.

GREGORY
My enemy's enemy is my friend.

And he shakes Tony's hand. Then, ELIZABETH ASHTON, still withered, comes around the lighthouse, carrying THE LIFELESS BODY OF RUDOLPH.

TONY
Rudolph!

Frederick gives the amulet to Tony

FREDERICK
Here ... Place it on Rudolph.

He runs to Rudolph, placing the amulet in his dead hands.

IT GLOWS WITH THE LIGHT OF LIFE

ELIZABETH ASHTON

is bathed in the light and transformed back to her young, beautiful self. She lies Rudolph on the ground.

RUDOLPH'S

chest wound heals, then he starts to breathe, then his eyes open.

TONY
Rudy!

Rudolph hinges up, right in front of Tony

RUDOLPH
Tony!

TONY
I thought you were dead.

RUDOLPH
I am dead. But that was a different kind.

TONY
Whatever. You're all right.

Rudolph springs to his feet and Tony hugs him.

Dottie dabs her teary eyes, Bob holds her tight.

Frederick turns towards the vampires.

FREDERICK
Come, my family. It is time to go.

IN THE SKY

The comet is getting closer

Bob and Dottie join the Sackville-Baggs. All of them have gathered around Tony.

FREDERICK
I roamed this world for a thousand years, yet I've only seen a handful of heroes. Tony is one of them.

BOB
(beaming)
Yeah. He is, isn't he.

FREDERICK
(extending a hand)
It is with much gratitude that we bid
you farewell.

Tony smiles proudly, as he shakes Frederick's hand.

RUDOLPH
Or you could come with us.

Anna looks romantically hopeful, Rudolph offers a shrug -
your choice.

Then, he looks at this parents, arm in arm, Dottie dabbing
the tears away.

TONY
I belong here.

Rudolph nods, understanding. Bob and Dottie smile and hold
each other a little tighter.

FREDERICK
Come children.

ANNA
Tony, my sweet...

Rudolph stops in front of Tony, takes off his cape and hands
it to him.

RUDOLPH
I want you to have this.

TONY
But, you already gave me a cape.

RUDOLPH
You never even looked at the tag.

Tony unrolls the cape, checks the tag.

TONY
Sears Fine Drapery?

Rudolph shrugs.

RUDOLPH
Look at it like a set of training
wheels. Now you're ready for the
real thing.

He puts the cape around Tony's shoulders.

RUDOLPH
(continuing)
Something to remember me by.

TONY
Will you have any friends up there?

RUDOLPH
Oh, I'll make do. Won't be like you,
but hey...that's death.

Tony and Rudolph hug one more time, then break apart self-consciously, still trying to be cool.

RUDOLPH
I forgot to tell you the best part
about being twelve.

TONY
What is it?

RUDOLPH
It's knowing that one day -- you'll
be thirteen.

He smiles. Tony smiles back. Anna comes running past Rudolph.

ANNA
To hell with the old ways. I'm a
modern woman.

She grabs Tony, throws him into a dip and gives him a big kiss - right on the lips.

ANNA
(continuing)
Well, what did you think?

After he gets over the shock, a smile slowly forms on Tony's face. He liked it. Anna uprights him.

ANNA
(continuing)
We'll always have Ashton.

She joins her family as they step onto the rocks.

THE COMET

blazing red, crashes into the ocean.

It throws up A HUGE BLACK WAVE -- a dark Tsunami from another world that rolls towards the rocks.

THE SPRAY --

from its crest is a mist of spirits and ethereal creatures.

THE ASHTONIANS

start to run for higher ground, certain they're about to be deluged. But...

THE VAMPIRES

keep their place on the rocks, unafraid.

TONY

watches, refusing to run, wiping tears from his eyes.

THE BLACK WAVE

continues peaking. It is almost upon the vampires. At the last moment ..

THE FIVE VAMPIRE COWS

land on the rocks. Rudolph scratches one behind the ears, then...

THE BLACK WAVE

crashes on the rocks, the vampires are submerged, in the churning foam.

Then, the tide washes out, uncovering the rocks. The Vampires are gone.

DISSOLVE TO:

EXT. ASHTON/MAIN STREET - DAY

AT CITY HALL - Bob strolls up the front walk. He passes the Councilmen and the Hong Kong Investors on the lawn supervising the placement of a VAMPIRE STATUE - the new town mascot.

The sign on City Hall now reads: ASHTON CITY HALL - VAMPIRE CAPITAL OF THE WORLD.

Bob steps up to the front door. The sign reads, "MAYOR ROBERT THOMPSON". He flicks a little speck of dirt off it.

Tony comes clipping up the street, escorting the CUTE RED HEADED GIRL. He wears less black, but proudly sports the cape Rudolph gave him. As he passes City Hall, he waves to his dad. Bob waves back.

ACROSS THE STREET, Dottie, dressed in green, shows a house to a prospective buyer.

She sees him with the girl, gives him the thumbs up. Tony rolls his eyes in embarrassment.

Tony and the Red Headed Girl continue on towards the school.

RED HEADED GIRL
Have you ever kissed a girl?

TONY
(cool and confident)
Sure.

The RED HEADED GIRL, impressed and lost in a romantic day dream, steps into the crosswalk in front of an oncoming car.

Tony leaps for her, the CAPE fans out, he FLIES across the street and scoops her to safety. It happened so fast, both of them are shocked. Tony looks at the cape.

TONY
(continuing)
Cool.

She excitedly nods. Kids flood around him, touching the cape, wanting to be near him. Tony laughs it up as more kids join the mob.

CUT TO:

EXT. MCLAUGHLIN FARM/PASTURE - MORNING

Farmer McLaughlin still stands in the middle of pasture, neck craned upwards, still unable to believe that cows can fly.

FADE OUT: